JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

VOLUME XLII—THIRD SERIES

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NOVEMBER 1934—OCTOBER 1935

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JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THIRD SERIES

VOL. 42. No. 1 — 6 NOVEMBER 1934

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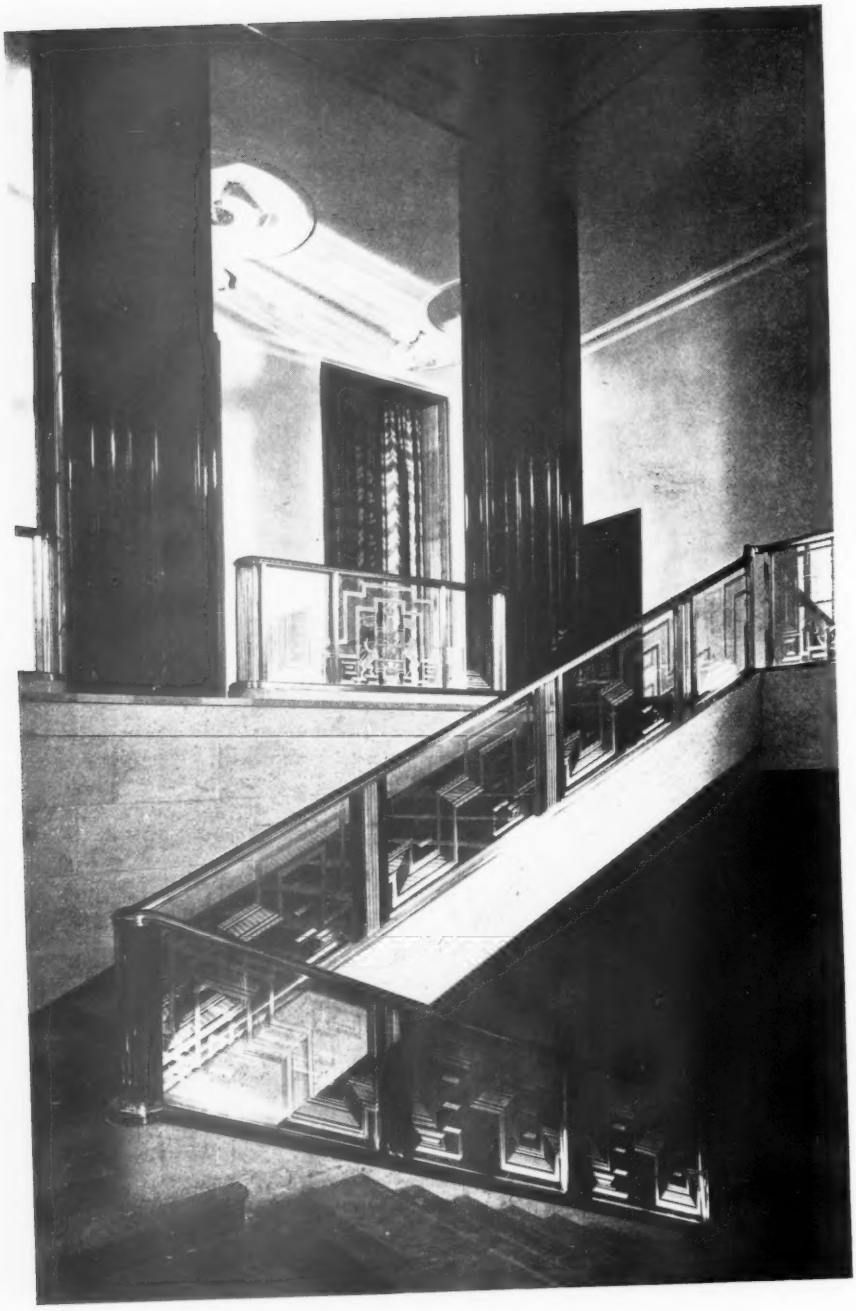


No. 66 Portland Place
The Staircase

JOURNAL OF THE
ROYAL INSTITUTE *of* BRITISH ARCHITECTS

VOL. 42. 3RD SERIES 6 NOVEMBER 1934 No. 1

The Centenary

The opening of the New Building by His Majesty the King is an event of good augury for the start of a new century of R.I.B.A. life. The event, and its sequel, the Centenary Conference, are such stars in our history as by force of opportunity and the inflexible rules of time are unlikely to appear in conjunction ever again, and certainly not in the time of any now alive. So there is proper cause for celebration and for the exuberant recording zeal displayed in this JOURNAL.

Never before has this or any other profession in the country had such fortune in the happy conjunction of events. Larger and more alive than ever, older by the course of nature, but younger than ever by virtue of the New Building and a vast new and youthful membership, the R.I.B.A. is well prepared to face an eventful future, not by sitting still and congratulating itself on the past—there has never been time for that hitherto, and there is little chance of it in the future—but by developing and using to the full the strength of the Institute's democratic organisation to fulfil the daily increasing demands on its services.

Each member directly within the sphere of his local society and his immediate interests and indirectly through the elected committees can help to promote the work of the R.I.B.A. These services are required not because the R.I.B.A. is an institution with some divine status. It lives and prospers solely because, for one hundred years, the services it has rendered through its members to the profession and community have been proved to be of infinite value. Every individual member has a position of responsibility which can find practical expression. To the member who says "Why doesn't the R.I.B.A. do this, that and the other?" there is one reply . . . "Why don't you?"

The opening ceremony, the existence of the New Building and the Conference provide the greatest opportunities that members of the R.I.B.A. have ever had to reinforce their own and other people's ideas of what the Institute is and can be. They are opportunities that will not be missed.

MEANS OF ACCESS

UNDERGROUND

OXFORD CIRCUS
Bakerloo, Central London
Seven minutes on foot, or three minutes by bus up Gt. Portland Street.

REGENT'S PARK
Bakerloo
Four hundred yards from R.I.B.A.

GT. PORTLAND STREET
Metropolitan District
Four hundred yards away.

OMNIBUSES

Up Gt. Portland Street to within 150 yards of the R.I.B.A.

Nos. 3, 59, 159 from Westminster *via* Charing Cross and Piccadilly Circus.

Nos. 137, 536 from Victoria *via* Hyde Park Corner, Marble Arch and Oxford Street.

Along Marylebone Road to within 400 yards of the R.I.B.A.

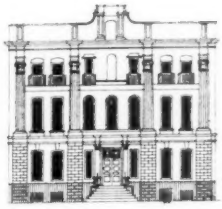
No. 1 from Waterloo *via* Strand and Charing Cross Road.

Nos. 18, 18A, 18B, 18C from the City *via* Ludgate Hill, Gray's Inn Road, Euston and King's Cross.

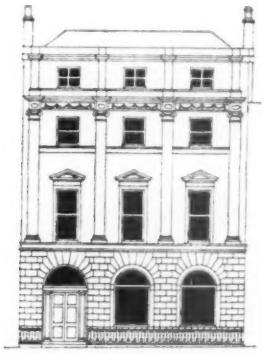
Nos. 27 and 27A from Paddington *via* Praed Street and Marylebone Road.

No. 30 along the Euston Road by Euston and King's Cross *via* Pentonville Road.

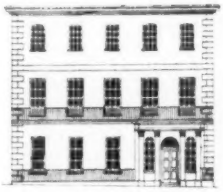
MAP OF THE PORTLAND PLACE DISTRICT



1835-1837
EVANS'S HOTEL



1859-1934
9 CONDUIT STREET



1837-1859
16 GROSVENOR STREET

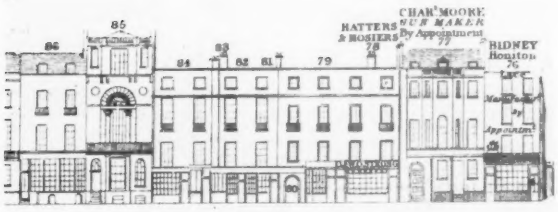
THE BUILDINGS OF THE R.I.B.A. 1834-1934

THE R.I.B.A., like many good institutions, was born in a tavern. In the days before London professional men all had their clubs, coffee houses and taverns formed the natural places of assembly for bachelor social entertainment and the hatching of schemes; so it was that on 3 February 1834 a party of London architects led by Messrs. Donaldson, Fowler, Rose and Kendall met at the Crown Hotel and discussed the idea of forming a new Institute to advance the Art of Architecture. Several houses have had advanced on their behalf the honour of being the first building to be associated with the R.I.B.A., but the evidence of William Tite, in a speech he made at the opening of the R.I.B.A. rooms in No. 9 Conduit Street in 1859, leaves little doubt that the honour—and honour it assuredly is—falls to the Craven Hotel. There was one meeting there. The second was held at Mr. Rainy's rooms at No. 14 Regent Street, over the shop of McDowell, bootmaker to His Majesty and to the Duke of Cambridge, as seen in Tallis's View No. 17, a building in the west side of lower Regent Street, where the scheme was carried sufficiently far for the founders to draw up the Address, formulating the principles on which the I.B.A. was to be established ready to be presented to the actual foundation meeting on 2 July at The Thatched House Tavern.

The Thatched House Tavern, No. 80 St. James's Street, was full of distinguished literary and historical associations, no doubt flattering to the anticipations of our founders. Dean Swift resorted there, as we learn from one of his letters to Stella, and when entertaining his "society" had "to send out for wine, the house affording none." Later it even had Parliamentary mention by the first Lord Thurlow, who in a debate on the Regency Bill alluded to it as an ale house. By this time it had reached the zenith of its fame and was the recognised resort of men of fashion, wit and politics, even such big-wigs as Fox and Pitt and many others great and nearly great, with their attendant sycophants.

The chief interest for us, however, is in the many distinguished societies who used the Tavern as their regular meeting house. Of these undoubtedly the most important is the Society of Dilettanti who from 1810 until about 1843, when the house was demolished to make place for the Conservative Club, had their own club room in the Tavern in which was hung their magnificent collection of pictures. Then as now the Society was an aristocratic and learned body leavened with architects, who probably helped the Institute to adopt the Tavern as its meeting house. Neither Wilkins nor Gandy, however, who were Dilettanti at the time when the Institute was founded, were members of the Institute, the Royal Academy's rule precluding R.A.'s from membership of other professional bodies. Individual persuasion was, however, hardly needed; precedent was reason enough. Almost every learned body in London used the Tavern, including the remnant of Dr. Johnson's Literary Club, the Royal College of Physicians, the Royal Astronomical Society, the Royal Institution Club, the Linnean Society, the Philosophical Club and many others—the Institute of British Architects was in good and learned company. All except the Dilettanti rented only a room for occasional use.

Walford in "Old and New London" gives a picture of



THE WEST SIDE OF THE SOUTHERN END OF ST. JAMES'S ST. *c.* 1830
Showing No. 80—the Thatched House Tavern—from Tallis's *Views* No. 14.

a building in St. James's Street which he calls the Thatched House Tavern, resembling a building shown by Tallis to be "The Albion Club House" (No. 85 St. James's Street). Tallis shows the Tavern at No. 80, a less pretentious building higher up the street. We can believe Tallis in preference to Walford.

Council minutes, the main source of this history, are exasperatingly uninformative about reasons for action taken, so we do not know why the Institute moved after one year from that aristocratic company in St. James's to Evans's Hotel, 43 King Street, Covent Garden. Possibly the rapid growth of the Institute made it necessary to seek larger rooms, and perhaps St. James's proved too expensive.

Evans's Hotel is better known by its colloquial name "The Cave of Harmony." The House originally built in Charles II's time for Sir Kenelm Digby was in succession the dwelling of Lord Denzil Holles, the Earl of Oxford, and a succession of Lords Archer until, at the end of the eighteenth century, the general decay of that section of London drove away private residents, and Evans, a " character " even in the characterful race of innkeepers, started his hotel, at once making it a place unique in the history of London houses of entertainment. It is difficult to believe that this place with its peculiar reputation for youthful conviviality could ever have been a comfortable home for a staid body of architects with their vision in the stars and their noses to the grindstone. The Institute only stayed there two years, which may mean that they moved as soon as they could.

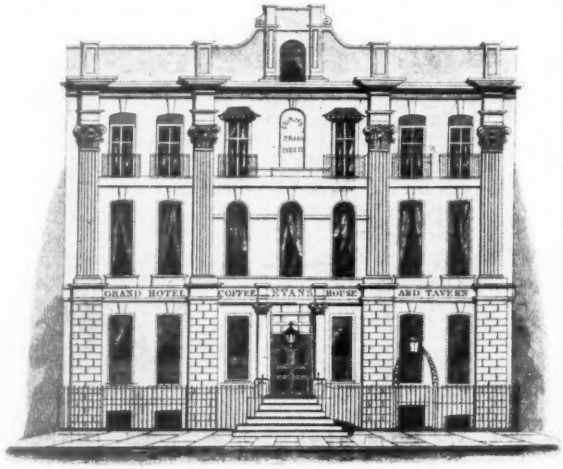
Even when Thackeray wrote *The Newcomes* he showed the patrons of the Hotel not to be all models of institutional propriety. "'Go on!' cried Col. Newcome, 'his high voice trembling with anger' at the unfortunate Captain Costigan's alcoholic interlude, 'does any gentleman say 'go on' to such disgusting ribaldry as this . . . Never mind the change, sir—curse the change,' says the Colonel to the amazed waiter. 'Keep it till you see me in this place again, which will be never, by George, never!' and shouldering his stick and scowling round at the company of scared baccanalians, the indignant gentleman stalked away, his boy after him." While perhaps, if Col. Newcome had been there in 1836, the solemn architects might have been listening in an upper room to Mr. George Godwin reading the first prize essay of the Institute on the Nature of Concrete.

The Savage Club, more appropriately, met at Evans's Hotel, but not while the Institute was there. The building still exists and is now a warehouse. It is shown in Tallis, and in his day as now had the brick front covered with stucco, but not the final abuse of a van entrance carved from the façade in place of the front door.

The next home of the Institute served it for 22 years. 16 Grosvenor Street was a decided advance in dignity and the direction of Conduit Street. The dull mansion, an erstwhile private house, is shown in the photograph on page 7. The Institute occupied one floor there, " apartments affording only most inadequate accommodation" from 1837 until 1859, almost a quarter century of solid rather uneventful growth.

In 1857, largely through the initiative of Mr. James Edmeston, Arthur Ashpitel, Digby Wyatt and others, a scheme was set on foot for the establishment of the organisation called the Architectural Union Company, to assist in promoting the fortunes of all bodies connected with the Art of Architecture, and to encourage the holding of architectural exhibitions. The R.I.B.A. was very intimately concerned in all the affairs of the A.U.C., which held its first meetings in the Institute's Grosvenor Street quarters, although in intention at any rate the company was entirely independent and was run as an altruistically minded business concern.

In 1859, after prolonged negotiations, the company took over the lease of No. 9 Conduit Street from its then tenant, Lord Macclesfield. The building had been erected in 1779 by James Wyatt for Mr. James Viner and had been a private house until the A.U.C. took it.



EVANS'S HOTEL. 43 KING ST., COVENT GARDEN. *c.* 1830.
A vignette from Tallis's *Views* No. 14

No. 16 Grosvenor Street. 1934

The company paid the Corporation of the City of London a peppercorn rent of £13 13*s*., and paid Lord Macclesfield a premium of £8,000 for it.

It is interesting to note here, since a reference has been made to the City Corporation, that the Conduit Street property had belonged to the Corporation since the early Middle Ages, when the far-sighted civic authorities deciding to draw their water from the clean Tyburn and not to rely alone on their own dirty Fleet, purchased land in the West for the passage of their conduit.

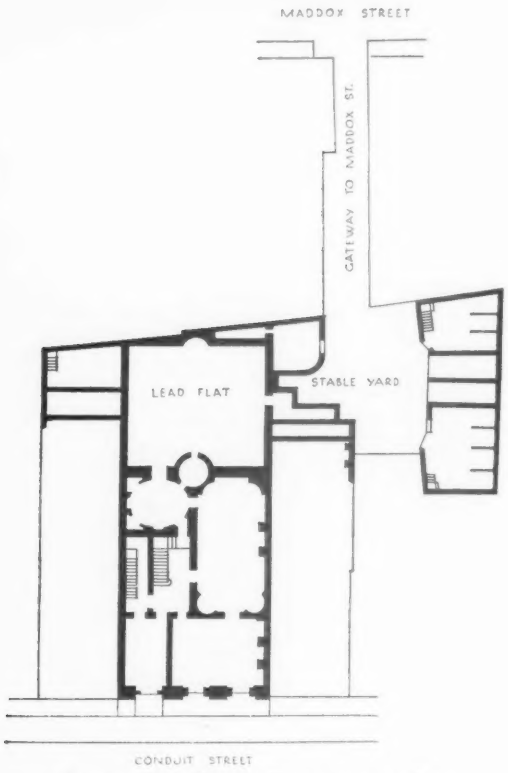
The chief object of the A.U.C. was to provide central quarters for various architectural bodies, the most important of which was the Institute, who accordingly left Grosvenor Street in 1859 and occupied the whole of the first floor in No. 9 Conduit Street. "The occasion," said Mr. William Tite, M.P., F.R.S., F.S.A., at the opening meeting in the new premises, "is one of the most auspicious in the history of The Institute of British Architects." "I have said," he continued, "that the occasion is auspicious. And it is so, because we meet for the *first time* in apartments of extent and convenience adapted to our wants; worthy of our position in the World of Art, and in a certain sense, our own." A sentiment which no doubt will be expressed again, with the hyperbole of 1859 changed to that of 1934, on the day almost exactly three-quarters of a century after, when our Portland Street building is opened.

No. 9 had been radically altered to make it fit for institutes to live in. The plan on page 8 shows what it was like when the A.U.C. took it over. The galleries are described by a writer in the *Building News* of 1859 as comprising "an elegant suite of apartments, without any extraneous or excessive ornament to distract the attention of the spectator from the principal objects exhibited within the walls, which is a mistake that has sometimes been committed in the formation of picture galleries."

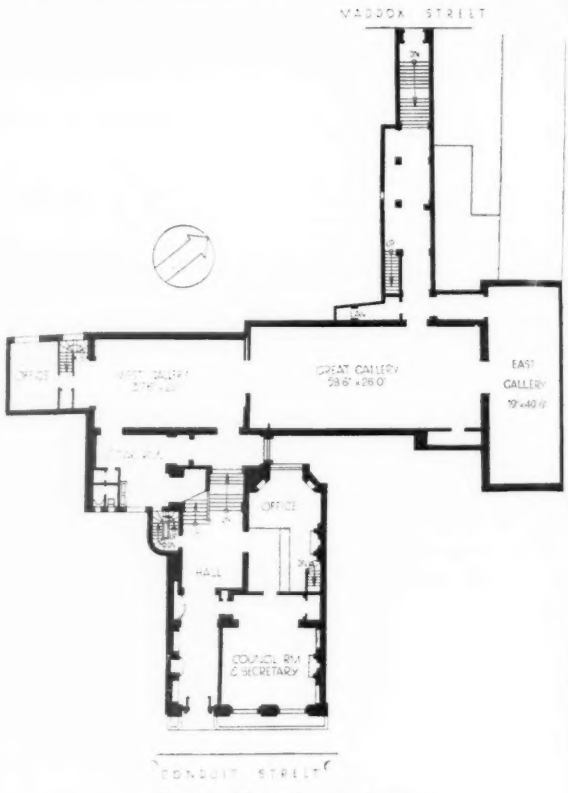
All was done in the most modern manner, the colour was chosen (a quiet grey for the open ironwork and "marone" for the walls) so as to give the best background for the drawings. The heating was by hot water, by Mr. Potter, of South Molton Street, the warmth escaping through trellised ironwork in the floors; the entrance hall was laid in Minton's encaustic tiles, the vestibules in Maw and Co.'s encaustic tiles, and the staircase landings in the Architectural Pottery Co.'s encaustic tiles, and the windows were filled with embossed glass. All was perfect, modern, and in the most unimpeachable taste except, alas, the front, the style of architecture of which, it is observed, "is of the Adams (*sic*) school with very little to recommend it for imitation," but all was not lost since "the old windows have been removed and replaced by plate glass ones, which is a very great improvement" . . . Vanitas vanitatis. Unfortunately none of the original plans can be traced, the one reproduced here is derived from a tracing marked "copy of rough pencil (plan) from original deeds." It shows the old stable yard which was partly taken for the exhibition gallery shown in the woodcut on page 9, and the private apartments on the ground floor of the house. The architects for the alterations were Messrs. James Edmeston, the secretary of the A.U.C., and Charles Gray.

By the end of 1859 the building housed the following tenants: The Institute, who paid £250 for the first floor; the Architectural Association, who paid £30 for the two second floor front rooms and occasional use of the west gallery; the Architectural Exhibition Society, who had part use of the galleries for £200; a certain D. O. Boyd, who conducted business on the ground floor; the Architectural Publications Society, as well as certain other private tenants. Ten years later there were over 20 separate tenants with whole or occasional use of parts of the building, who paid an annual rent of over £1,200.

Among the strange organisations who were tenants



PLAN OF No. 9 CONDUIT STREET BEFORE 1859
Designed from a tracing of a plan in the original deeds



PLAN OF No. 9 CONDUIT STREET
Showing the R.I.B.A. as it was between 1910 and 1924

between 1859 and 1875 can be named the Polyhymnian Choir, the New Philharmonic Society, the Motett Choir, the Church Choral Society, the Sunday Society, the Architectural Photographic Society, the Psychological Society (in 1875 before most people realised that such a thing as psychology existed), the Ceramic Art Union, the Female Artists' Society, and the Woman's Suffrage Society. Later a new form of activity found home here when the Society of Cyclists and the Balloon Society rented the west gallery and a committee room. The Institute, it seems, did not leave harmony behind when it left the Evans's Hotel. Closer to professional affairs were the District Surveyors' Association, which still meets in the R.I.B.A., and the Institute of Builders' Foremen, and a body called the Society of Art Quibblers, whatever that may mean.

The Architectural Union Company is important in the early history of the Institute and Conduit Street, because it was only the existence of the Company that made it possible for the Institute to come there. After the first few years the Union fades into the background. It had little real success in fostering the development of architectural exhibitions and its shareholders were presumably reluctant to be merely landlords to a variety of strange organisations; gradually the Institute grew as the Company declined; it rented more and more of the building and in course of time bought a controlling interest in the Company itself, until ultimately in 1910 the complete organisation was absorbed and with it the full tenancy.

The first extension of the Institute beyond the confines of the first floor was in 1890, when it rented the ground floor, which was then used by Hutchings and Romer, music sellers, who had been there since 1864, selling their music, presumably, to the Polyhymnian Choir and the rest. The single front room was the secretary's office and council chamber, and the back room the general clerk's office, as it remained until the 1934 move. The total rent for the first floor and basement was £750.

The alterations occasioned by this extension were designed by Aston Webb, then Hon. Secretary, who brought the building very much to its present state. The galleries were left as they had always been. The present

THE GREAT GALLERY, 1859
From a plate in *The Builder*

main library was used as the meeting room, and the front and back rooms on the first floor comprised the whole library.

Seven years later the Institute took over the second floor at an additional rental of £175. Two of the rooms were sublet, and the remainder were used as an office, a storeroom and a members' "tearoom."

The greatest change was made in 1910, when the Institute bought out the A.U.C., became the direct tenant of the City Corporation, and took over the galleries, which had been rented by Knight, Frank and Rutley, as its own meeting room. Once again extensive alterations were made.

The library, as always, before and since, was crying out for more room, and so were the office staff. The library was given all the first floor, the office all the second floor, the members being ousted from their tearoom were given a common room (the west gallery) on the ground floor, and the meetings were held in the great gallery shown on the plan on page 8 *(right)*.

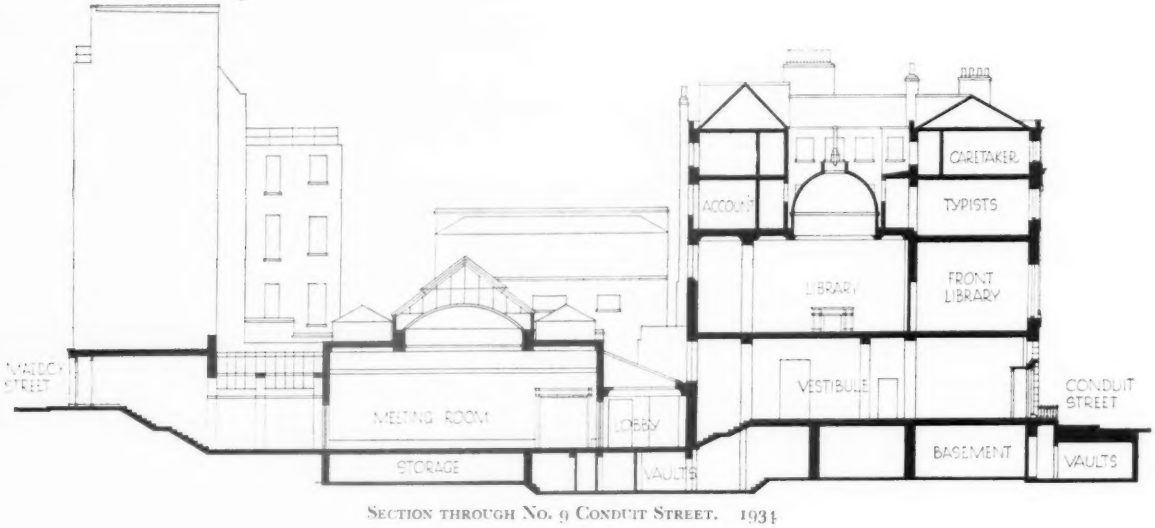
The architectural changes were supervised by a committee consisting of the President, Leonard Stokes, Reginald Blomfield, Ernest George, Henry T. Hart and Edwin Lutyens. If a committee of genius could make silk purses out of sow's ears that committee would presumably have been able to transfigure the Institute buildings; unfortunately their activity was more concerned with a new drainage system and new electrical installation, and the change of wooden skylights to patent glazing. The work was expeditiously completed by Holloways in time for the great town planning conference of 1910.

Encouraged no doubt by signs of building activity within the home of the Institute itself, *The Builder* promoted a free-lance competition in 1910 for a new façade for No. 9 Conduit Street. "We have often regretted," they say, "that the central home of the architectural profession . . . should not be represented externally by something of more architectural importance and significance than the existing rather prim piece of cement classicism." The result of the competition was published some months later, revealing nothing much more than that an astonishing number of architects agreed with *The Builder's* opinion of the merits of James Wyatt's elegant and mannerly façade. It is lucky perhaps, bearing in mind the rapid changes in taste which have been evident, that we can leave Conduit Street with its old appearance undamaged except for the change to plate glass windows.

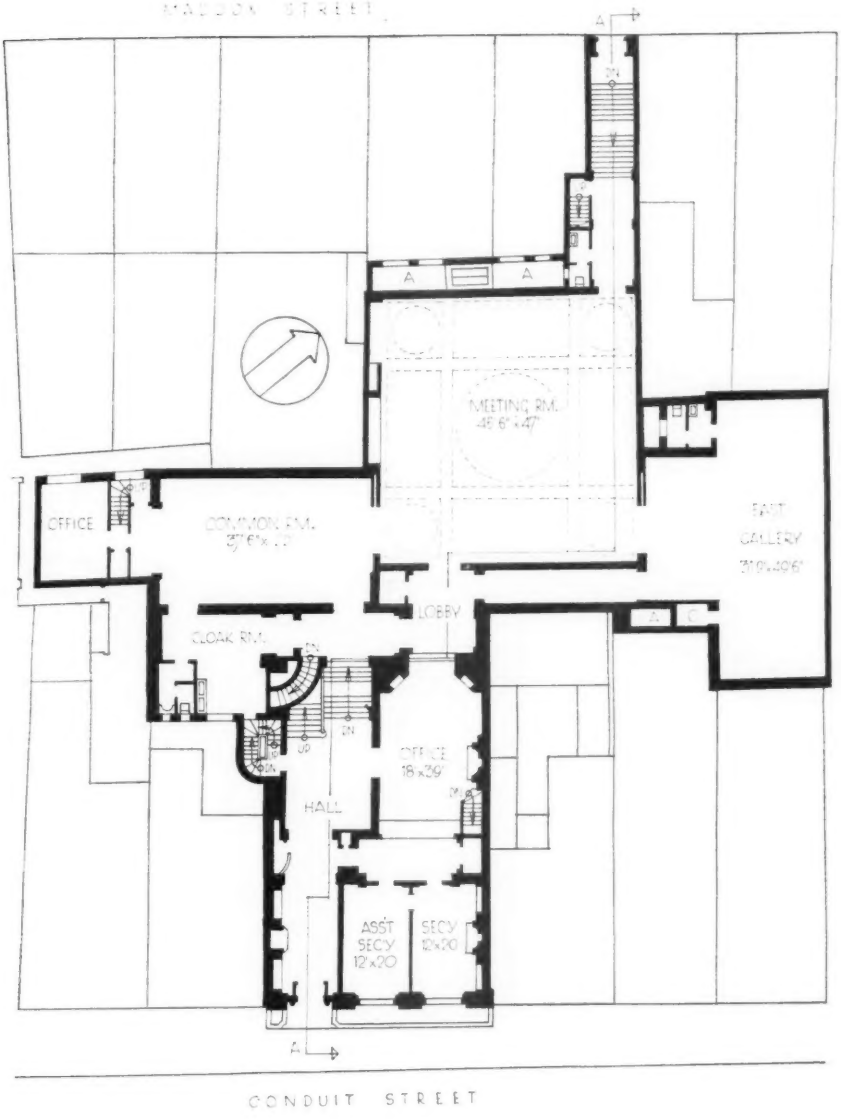
Not even the foresight of the distinguished committee of 1910 could plan the building to keep pace with the astonishing growth in the succeeding years, so that in 1924 the Institute was once again compelled to enlarge its premises. This time Mr. Arthur Keen, the Hon. Secretary, doubled the size of the meeting room, turning it into the four square hall which most London members know well, and, to retain the excellent acoustic properties, which had in their day attracted the Polyhymnian Choir, the Church Choral Society, the Motett Choir and the rest, Mr. Hope Bagenal was called in to advise on the treatment of the walls. There were other minor changes, including the addition of a basement cloakroom approached by an ingeniously placed stair.

Now, and none too soon, the Institute moves on, perhaps for the last time, to a building which in every way is worthy of its position among the learned and professional societies of London.

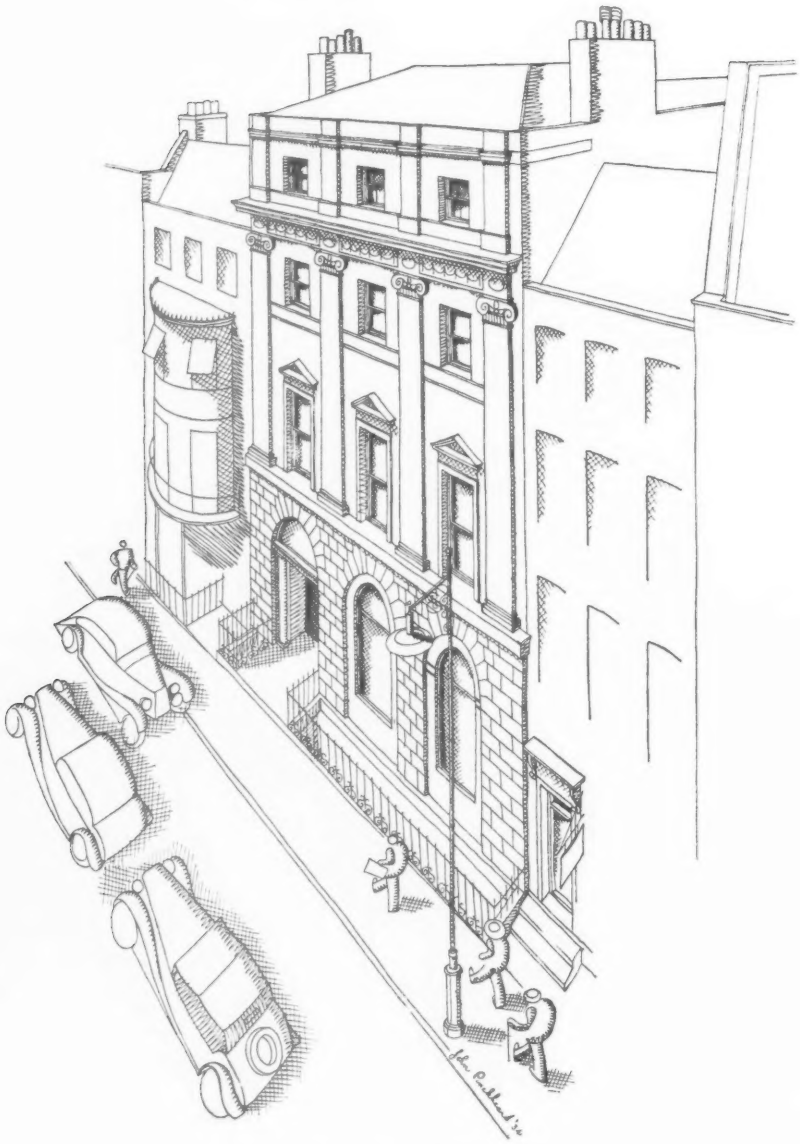
In conclusion, it is appropriate to tell very briefly the unhappy story of the origin of the Royal Gold Medal which Her Majesty Queen Victoria graciously consented to bestow in 1846, on the solicitations of Earl de Grey, as



SECTION THROUGH No. 9 CONDUIT STREET. 1934



No. 9 Conduit Street
Ground Floor Plan



No. 9 Conduit Street

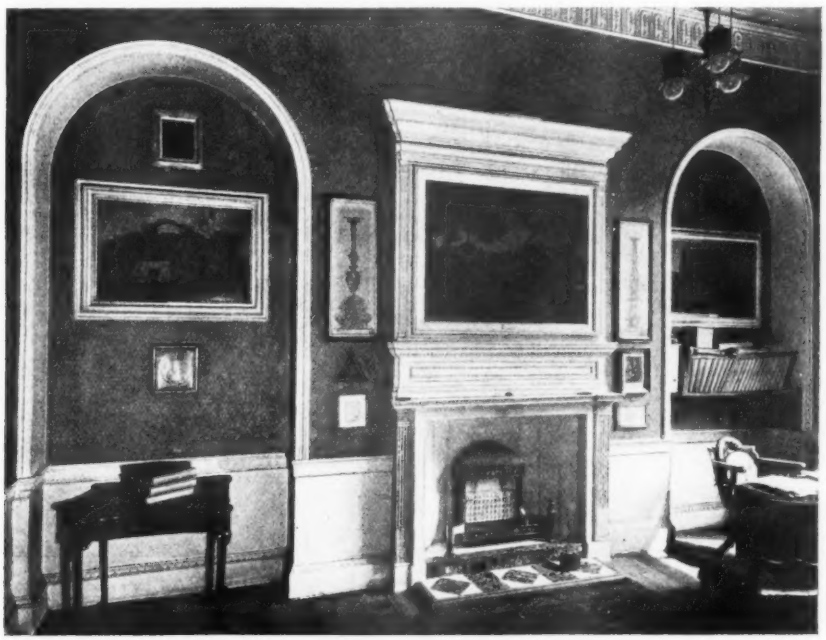
A view from No. 65 Conduit Street, where the R.I.B.A. Journal occupied temporary offices during 1933-4

the award in a competition for a design of a building suitable for the Royal Institute. The award was to be made annually for "the encouragement of the junior members of the profession"; and would be so awarded to-day had it not been for the unfortunate result of the first competition.

The programme asked for a building with a meeting room to seat 350 persons, a council chamber for 25, a library for 10,000 books, storage space for more books and drawings, a museum of casts and models and a suitable residence for the secretary and curator. The cost of the whole was not to exceed £20,000. *The Builder*, with a foresight, of which it was to make good capital later, protested at the limitation of age to those under 25 years. That was in the summer of 1846. Six months later 11 designs arrived, "a melancholy result," as *The Builder* called it, for the first Royal Medal to be awarded for the advancement of architecture. One design, we are told, "was a mere piece of impertinence," and two others were perhaps slightly better, three or four were very creditable drawings, the remainder called for no comment. In fact, *The Builder* decided, none was worthy of the award, which it recommended should be withheld and offered in future years for the best essay on a set subject.

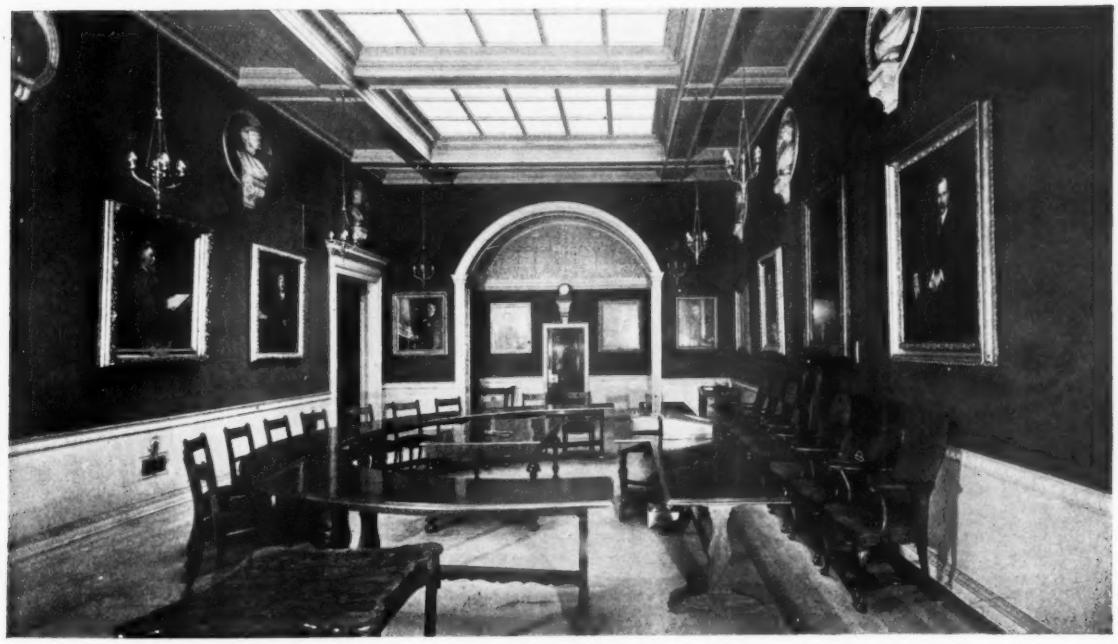
In February the Institute issued its report, in which they "regret that the well-considered and clearly expressed conditions have been almost entirely disregarded, and in consequence of the uncalled-for magnitude of the rooms, halls and staircases and other approaches, together with the lavish and injudicious introduction of columnar and other extraneous decoration (in some instances actually unfitting the rooms for the purposes demanded), not more than one of the designs possessing the slightest pretension to consideration as an architectural composition could be properly executed for less than double the sum specified." And then the Institute, having reflected on the "enormous injury" occasioned to the public and the profession, and having delivered a homily on "this most irregular and improper practice" (of exceeding the terms of a programme) and on such "dereliction from honourable professional practice even in a competition like the present one, where the public interests are not directly affected," announced that no award would be made. *The Builder* with some justification delivered an editorial whoop of joy.

A few months later, some tactful person having in the meantime made suitable apology to the Queen for the miscarriage of the competition, the Institute decided that discreet old age was worthier of such an honour than valiant youth, and announced that in future the medal would be conferred as a testimony to the merit of achieved works; and so it is to-day. Our only regret is that the eleven designs were all returned to the anonymous competitors, so that we cannot resurrect this impossible palace of architecture as a commentary on the less ambitious houses that have had to suffice until to-day.



Sir Ian MacAlister's Room, No. 9 Conduit Street

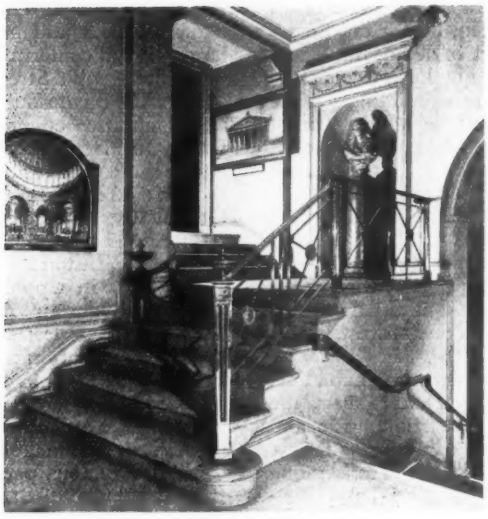
THE ENTRANCE HALL, No. 9 CONDUIT STREET



THE MEETING ROOM (*above*) AND THE COMMON ROOM (*below*), NO. 9 CONDUIT STREET

THE GENERAL OFFICE

THE MAIN LIBRARY



THE STAIRCASE

THE NEW BUILDING SCHEME

A SHORT HISTORY OF THE WORK OF THE PREMISES COMMITTEE AND THE SITES CONSIDERED

AS has been described in the article on the various R.I.B.A. buildings, the problem of providing adequate accommodation has always exercised the Council in the past. The Institute had moved its quarters three times between 1834 and 1860, and after its establishment in No. 9 Conduit Street had found it necessary to take over more and more of the building for its use, until by 1910 the whole building was leased, and almost all of it used exclusively, by the Institute.

In 1923 the position again became serious. The meeting-room was definitely too small, and the Literature Standing Committee, not for the first time, made vigorous representations to the Council that not only was the accommodation reserved for the Library inadequate, but that the then existing state of affairs "constituted a menace to the safety of the Library owing to danger from fire." Before the war a scheme had been proposed for moving the Library to the meeting-room portion of the ground floor, but for various reasons this was turned down, and the Library remained on the first floor in rooms without any fire protection, and standing on floors which, not being designed to take a heavy load of books, could not be considered safe for such a use, although they had been strengthened at one time by the insertion of a girder.

The first scheme put forward, in 1923-4, was for the complete rebuilding of No. 9 Conduit Street, and plans were prepared by Mr. Arthur Keen, then Hon. Secretary. This scheme was considered in detail, but it was eventually decided that it would not be an economic proposition to attempt to plan a new building for the R.I.B.A. in Conduit Street, because when, at the request of the Council, the Committee prepared an exact schedule of the accommodation needed, not only to meet present demands but to allow for expansion in the future, it was found that the site would not be adequate. The existing floor area in use at Conduit Street was approximately 13,500 square feet, and the amount estimated to allow for reasonable expansion was well over twice this; more, obviously, than could be fitted into the straggling site over part of which light and air restrictions prevented high building.

In the meantime, in order to meet the immediate needs of the Institute, Mr. Arthur Keen had enlarged the meeting-room to approximately twice its original size, and made other changes, which have been described already.

The Committee then started to look elsewhere. Among the first schemes considered was one for a building in Bedford Square, to house the Architectural Association, who were then considering rebuilding, and to provide club-rooms with sleeping accommodation for R.I.B.A. members. This scheme was not proceeded with on account of the complicated financial arrangements which it would produce, and also because it was by then realised that it would be necessary for the Institute to embark on a large scheme to rehouse its own official and institutional departments which would exhaust its available resources.

During the next few years a number of sites were considered, either for a new building or for the conversion to R.I.B.A. requirements of an existing building.

Among the former several interesting suggestions were made which received the close attention of the Committee. The first of these was for a new building on the site north of the British Museum, where the New London University is at present being built. The scheme provided for the acquisition of 26,000 square feet of land bounded by Montague Place, Museum Avenue, Keppel Street and Malet Street, on which it was proposed to build an Institute with a ground-floor area of about 24,600 square feet, including an Assembly Hall of 115 feet by 29 feet; four office floors, and a top floor for architectural schools. The amount of accommodation suggested at first was much beyond the needs of the Institute, and was reduced to more reasonable proportions, and an alternative site facing only to Keppel Street suggested as an alternative; but even so the scheme did not prove practicable, partly because the owners of the site, the Bedford Estate, did not wish to divide the land of the larger site to conform with the R.I.B.A.'s requirements, while the Keppel Street site was not considered suitable.

After the Bloomsbury site had definitely been rejected, the Committee considered the site of Foley House, in Langham Place, where the B.B.C. building now stands. At the same time reports were prepared on sites between the British Museum and Tottenham Court Road, in Great Russell Street, with frontages to Dyott Street and Bainbridge Street, and a total area of about 25,000 feet; a site in the Euston Road; part of the Foundling Hospital estate; a site in Upper Woburn Place, near St. Pancras Church; Sunderland House, in Curzon Street, and other Curzon Street sites; Hereford Gardens, Oxford Street; a site in Vincent Square; part of the Devonshire House site; No. 3 St. James's Square, and Winchester House, St. James's Square, the large square building on the western side which has now been pulled down. In previous ages Winchester House had been the residence of several famous personages, including two royal mistresses; a Duke of St. Albans; a Prussian ambassador, who described it as "a very good house and very convenient and well built"; the Bishop of Winchester; and,

Burlington Gardens

since 1876, part of the War Office. Ultimately, after consideration of many others, the site of the Burlington Hotel, in Old Burlington Street and Cork Street, was reported as being much the most suitable of them all, and an actual recommendation was forwarded to Council that this site should be acquired. Unfortunately, the price which was asked was greatly in excess of what the Institute could afford, and further consideration was given to Foley House, No. 3 St. James's Square, Winchester House, and Devonshire House. Of these Foley House was favoured, until it was found that it could not be acquired for a price within the means of the R.I.B.A.

All of these sites, with the exception of Winchester House, could only have been used by the Institute for the erection of a completely new building. There was, however, one building which was considered by the Committee as suitable for conversion. This was the building in Burlington Gardens belonging to H.M. Office of Works, at present occupied by the Civil Service Commission. This distinguished classical building, which was designed by James Pennethorne in 1866, would have made a dignified and central home for the R.I.B.A. under the shadow of the Royal Academy and in close conjunction with the other learned societies at present housed in Burlington House. Although, had the R.I.B.A. been able to take possession, it would have been deprived of the magnificent opportunity of building its own home, there were many members who would rather the Institute had gone there than anywhere else. After prolonged negotiations, H.M. Office of Works proved unwilling to surrender the building, and the Institute was finally and definitely forced to consider sites which would make a completely new building necessary.

In January 1929, the Institute received information that the site in Portland Place and Weymouth Street on the Howard de Walden Estate, was available, and it was quickly decided to secure the reversion of it. By April in the same year the transaction was completed to the satisfaction of both the Institute and the Estate. We may, perhaps, quote a letter which was received at the time from Colonel E. Blount, Surveyor to the Howard de Walden Estate, in which he expressed his very great pleasure in having "been able to carry through this transaction." "I think," he added, "that it is due to the representatives of your Institute that the business has been carried through so smoothly and so rapidly. . . ."

The immensity of the task with which the Premises Committee had to deal is shown by the fact that during the three years 1926-1929, they inspected and reported upon over 300 sites; those deemed suitable were very carefully considered by the Committee, even to the extent of the preparation of sketch plans.

When the Portland Place site was decided upon, the Committee were hopeful of obtaining the freehold, and approached the Surveyor to the Estate, Colonel E. Blount, with a tentative offer of £70,000; the Howard de Walden Estates Committee, after due consideration, decided not to sell, but intimated they would consider granting a building lease for 99 years.

Subsequently the Howard de Walden Estate agreed to convert this term into one for 999 years (practically freehold) without premium, at a ground rent commencing at £500 p.a., and not rising to its maximum of £2,000 p.a. until 1944, ten years hence.

This decision turned out to be greatly to the advantage of the Institute, and the Committee have reason to be grateful for the great interest taken in the scheme by Lord Howard de Walden and Colonel Blount.

Winchester House [*Photo: Bedford Lemere*

Had we been able to secure the freehold, which has since been valued at well over £70,000, we should have been faced with a sum exceeding £3,000 p.a. in interest, quite apart from sinking fund.

The average cost of the Conduit Street premises, by way of interest, existing mortgage and sinking fund, has been about £2,000 p.a., with a site area of only two-thirds that of Portland Place.

The cost of the new building and its equipment, therefore, provides the additional liability in the Institute funds, but this liability will be met, in a great measure, by the realisation of our assets, which have an estimated surplus over liabilities of about £80, to £90,000. To meet the balance of cost an appeal has been issued to members, for donations to the Building Fund. This is meeting with such generous support that the Committee have confidence that the ultimate amount which may have to be raised on mortgage will not prove a serious charge on revenue.

Soon after the Council had decided to acquire the Portland Place site, the Premises Committee, in June 1929, recommended to the Council that an open competition should be held, a suggestion which met with universal approval. It was agreed that it should be held in one stage without an eliminating round, and that it should be open to every member and student of the Institute in Great Britain and overseas, excluding only the Assessors and the members of the New Premises Committee, whom it was decided should be the "Promoters" on behalf of the R.I.B.A. within the meaning of the competitions regulations. It was also agreed that there should be a jury of five.

The New Premises Committee consisted of the following members : The President (Sir Banister Fletcher), the Hon. Secretary (Mr. Sydney D. Kitson), Mr. H. T. Buckland, Sir Edwin Cooper, A.R.A., Lt.-Col. P. A. Hopkins, Mr. Arthur Keen, Mr. G. C. Lawrence, Mr. L. Sylvester Sullivan, Mr. Walter Tapper, A.R.A., and Mr. Maurice Webb.

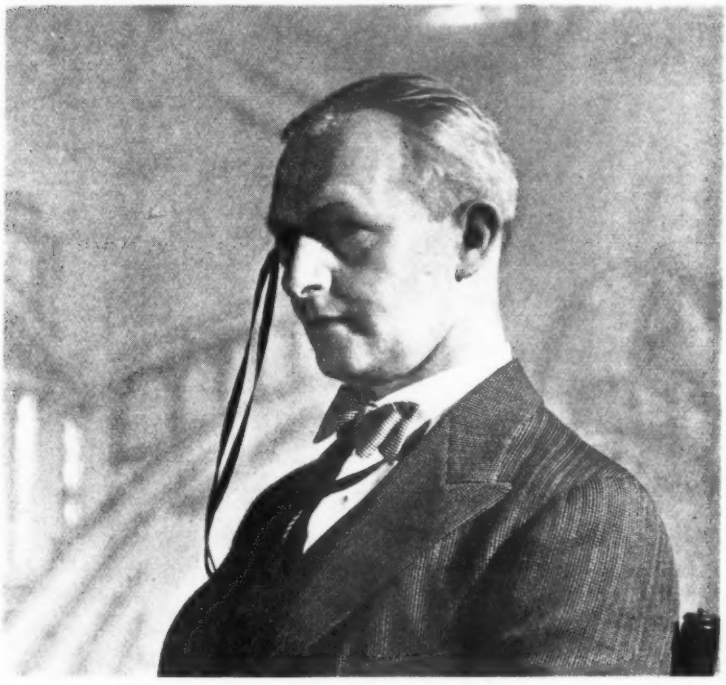
As soon as the general conditions had been agreed, a notice was published in the JOURNAL asking members to submit names of suitable members for the Jury, as a result of which over forty names were put forward from among which the Council, in October 1930, selected Sir Giles Gilbert Scott, R.A., Dr. Percy S. Worthington, F.S.A., Mr. H. V. Lanchester, Mr. Robert Atkinson and Mr. Charles Holden, all of whom agreed to serve in an honorary capacity.

As was of course to be expected, every architectural paper in the country had been speculating on the composition of the Jury; most of them had put forward suggestions of their own. The unanimous approval of the Council's action must have surprised even the most sanguine. Before the conditions could be published, there was the long and exacting work of preparing the schedule of accommodation. Each department of the Institute had many months previously stated its requirements, but these had now to be modified so as to fit into an exact site, and into a general scheme without, however, specifying any part so rigidly as to tie the hand of competitors to a preconceived idea. The conditions of the competition were issued in April 1931, and were received by the profession generally with the same pleasure that marked the appointment of the Jury. One paper offered "its humble congratulations to the Jury of assessors; their conditions have struck exactly the right note, and reflect very well the collective character of a building for a group of modern architects; they are all for the best canons of design and planning, but are not above considering the commercial value of the building; they clearly aim at that freedom which would be given to a directly commissioned architect; they do not confuse real and imagined essentials; they encourage rather than limit." The general tenor of all comment was the same. Another paper said "the corner site in Portland Place is a fine one, splendidly visible and of noble dimensions. As a site for a building of any sort, it offers tremendous opportunities, but it is not until one comes to read the well constructed conditions of the competition that one begins to realise what scope lies there for fine planning and imaginative handling of parts. For this building must have, in the best sense of the word, a soul."

The result of the competition is the chief subject of this JOURNAL, and need not be discussed here. Mr. Wornum's design was selected by the Jury from 284 designs, of which two were disqualified. The total number of drawings was 2,983, which, when hung in Thames House, Westminster, for the Jury's survey, and for the subsequent exhibition, stretched for 7,000 feet—over a mile, and covered an estimated area of about three-quarters of an acre. Mr. Robert Atkinson, who reviewed the competition in a sessional Paper at the Institute on 5 December 1932, stated that the Jury calculated that they each walked at least 12 miles in judging the designs! We can also repeat the figures which Mr. Atkinson then gave showing the places from which drawings were received; 140, or almost exactly half the total came from the London district, 54 from the English provinces, 20 from Scotland, 2 from Ulster, 23 from Australia, 16 from Canada, 5 each from New Zealand and the U.S.A., 9 from South Africa, 3 from India, and 1 each from Kenya, the Sudan and France.

After the award had been made, the then existing New Premises Committee was dissolved and a new Committee appointed to deal with all new building affairs during the time of building. The New Committee, which had Mr. Maurice Webb as its Chairman, consisted of Mr. H. T. Buckland, Mr. L. Sylvester Sullivan, Mr. Sydney Kitson, Lt.-Col. P. A. Hopkins, Chairman of the Finance and House Committee and the Chairmen of the four Standing Committees who were in office when the Committee was first appointed. Later, Mr. H. M. Fletcher was appointed, when he became Hon. Secretary, and Sir Raymond Unwin.

Here we can leave the subsequent story to be told by the building itself and the full description which follows.



G. GREY WORNUM

Mr. Grey Wornum, the architect of the R.I.B.A. building, was born in 1888. His maternal great-grandmother was a Riviere, a Huguenot family which has produced five generations of painters. His paternal grandfather was R. N. Wornum, Keeper of the National Gallery and compiler of the Gallery's first catalogue. After school at Bradfield Grey Wornum spent a year at the Slade before becoming articled to his uncle, R. Selden Wornum, F.R.I.B.A. During the years of his articles, between 1906 and 1909, he attended the Architectural Association evening school, where he won a bronze medal and a silver medal and travelling studentship. After the A.A. he went to Messrs. Simpson and Ayrton for a year, starting his own practice in 1911, at the age of 23, with jobs altering City premises and designing work for the Duke of Santo Mauro in Spain, which was, however, never built. For a number of years before the war Mr. Wornum was Reader to Herbert Batsford and editor of some 5,000 plates, photographs and excerpts from old books for a series of books on architectural details, chiefly of the English eighteenth century. Unfortunately the war prevented publication, but the work, which demanded an exacting critical standard and intimate historical knowledge, provided a magnificently sure scholastic basis for Mr. Wornum's development as a designer.

At the start of the war Mr. Wornum served with the Artists' Rifles and then with the Durham Light Infantry from January 1915. He was wounded on the Somme, losing his right eye, after which he served as War Department valuer for the Midland District until the end of the war.

On the return of peace he joined Mr. P. D. Hepworth, F.R.I.B.A., and in partnership with him between 1919 and 1921 did much alteration work in the City and West End, and, as one of their most interesting jobs, remodelled and decorated a luxury private yacht, *Nyria*.

Next, in partnership with Mr. Louis de Soissons, F.R.I.B.A., he continued to develop a considerable practice, chiefly in domestic work. With Mr. de Soissons he was appointed architect to a majority of the schemes for the Haig Memorial Homes, building schemes at Morden, Liverpool, Sheffield, Warrington and Penzance. Also with Mr. de Soissons his was among the six premiated designs for the Million Masonic Memorial Competition, an example of the type of vertical planning subsequently employed in the R.I.B.A. design.

Between 1929 and 1930 Mr. Wornum was President of the Architectural Association, with whose affairs he has been closely concerned for many years. He is also a director of the Building Centre.

Elevation of the Portland Place front. One of the old houses on the site has been temporarily retained.

The R.I.B.A. NEW BUILDING—I

THE EXTERIOR OF THE BUILDING

The general character and fenestration of the exterior are substantially the same as in Mr. Wornum's original competition drawings. The principal change is in the omission of the two top office storeys when the whole scheme was revised in order to reduce the total cost of the building. A parapet has also replaced the railing at main cornice level.

The facing and sculpture are in Portland stone, the former with a rubbed face. The area railings and balcony railings are of wrought iron, the latter being painted with bronze powder paint. The windows are of steel painted dark green.

THE SCULPTURES AND THE BRONZE DOORS

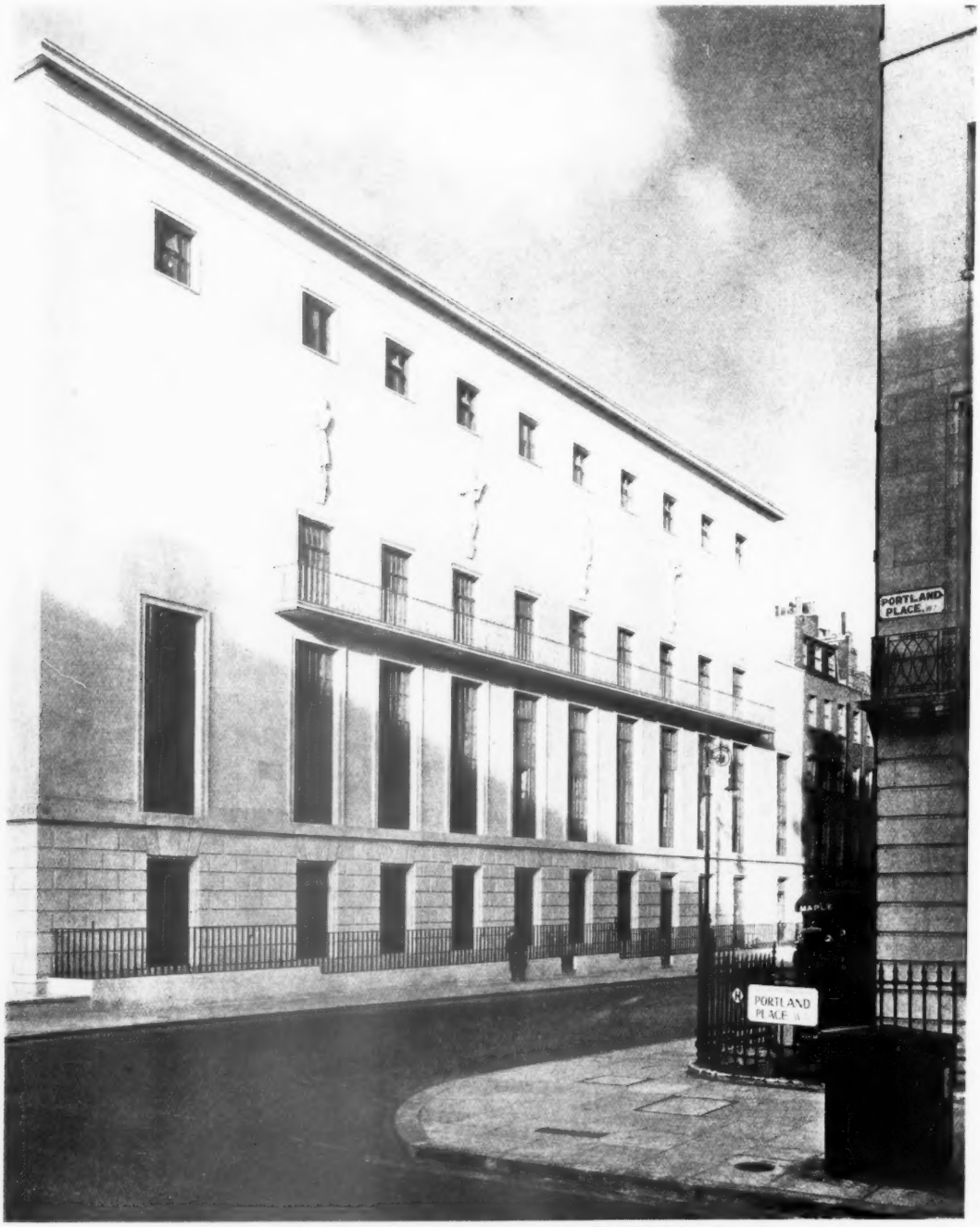
On the Portland Place front are three sculptured figures, one in relief, by Mr. Bainbridge Copnall, and two in the round on columns flanking the entrance, by Mr. James Woodford, these two are at present unfinished. The composition symbolises the spirit of man and woman as the creative forces of architecture, which is represented by the central figure. On the Weymouth Street façade are five figures in relief, by Mr. Bainbridge Copnall. The central one represents Sir Christopher Wren typifying the Architect, flanked by the Painter and the Sculptor, and at the ends the Mechanic and the Artisan.

The cast bronze doors, each leaf 12 feet high by 6 feet wide, and weighing 1½ tons, have also been modelled by Mr. James Woodford and cast at the works of the Morris Singer Company. The reliefs show "London's river and its buildings." These include St. Paul's Cathedral, St. James's Palace, Stafford House, the Horse Guards, Guildhall, the Houses of Parliament, No. 9 Conduit Street, an L.C.C. tenement, an Underground station and the Zoo. Spanning the river are Waterloo Bridge (Rennie's) and Charing Cross Railway Bridge. The letter plate, in aluminium bronze, bears the figure of Mercury, modelled by Mr. Seaton White.

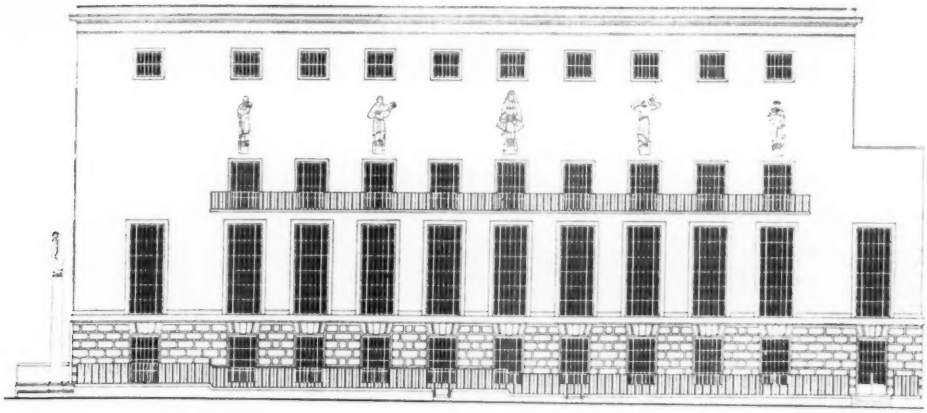
THE EXTERNAL LIGHTING

There is no basement area on the Portland Place front. In its place is a raised, paved platform, in which are set four cast glass rectangles, below which are the floodlights. The floodlighting has been designed to give modelling and shadow value to the façade at night, and in effect is quite distinct from the hard and brilliant illumination usually associated with the word "floodlighting." The lighting is from four lamps of 300 watts each.

The back of the building towards Williams Mews is faced with white sand-lime bricks, pointed in white cement mortar. There is a plinth of green glazed bricks at ground-floor level.



The Weymouth Street front ; the relief sculptures are by Mr. Bainbridge Copnall.

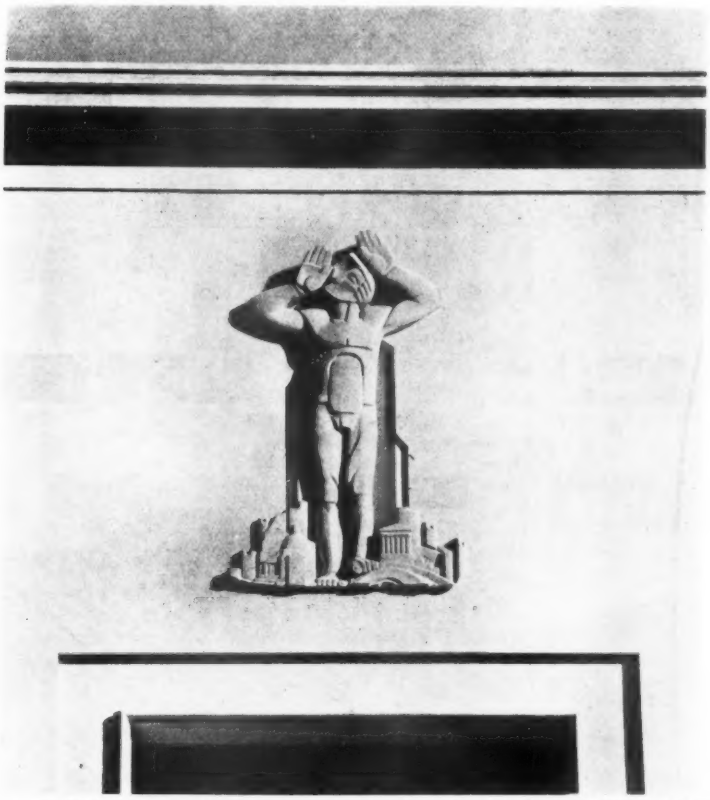


ELEVATION TO WEYMOUTH ST. 10 0 10 20 30 40 50 60 SCALE OF FEET

A general view of the exterior, which is faced with Portland Stone; the steel windows are painted olive green and the main entrance doors are of bronze.

The lighting consultant, Mr. Waldo Maitland, has designed the exterior illumination as a "rendering" to give shadow value and modelling to the façade—a radical departure from the flat effects of so-called "floodlighting." The four projector units of 300 watts each are beneath flat glass slabs, set in the stone surround which replaces the basement area.

The Painter.



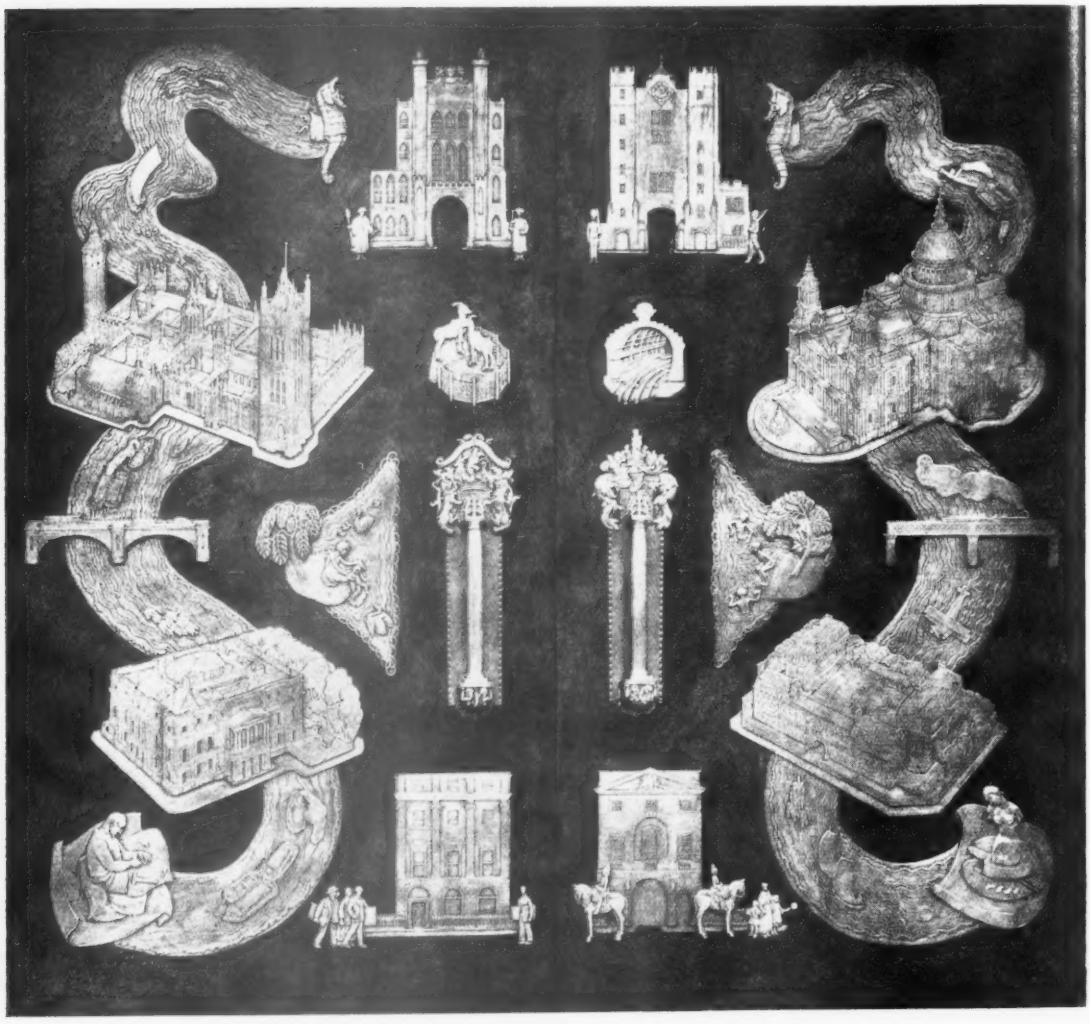
The six relief figures in Portland stone by Mr. Bainbridge Copnall. Above is the central figure ("Architecture") of the composition on the Portland Place front. The others are on the Weymouth Street front.

The Artisan.

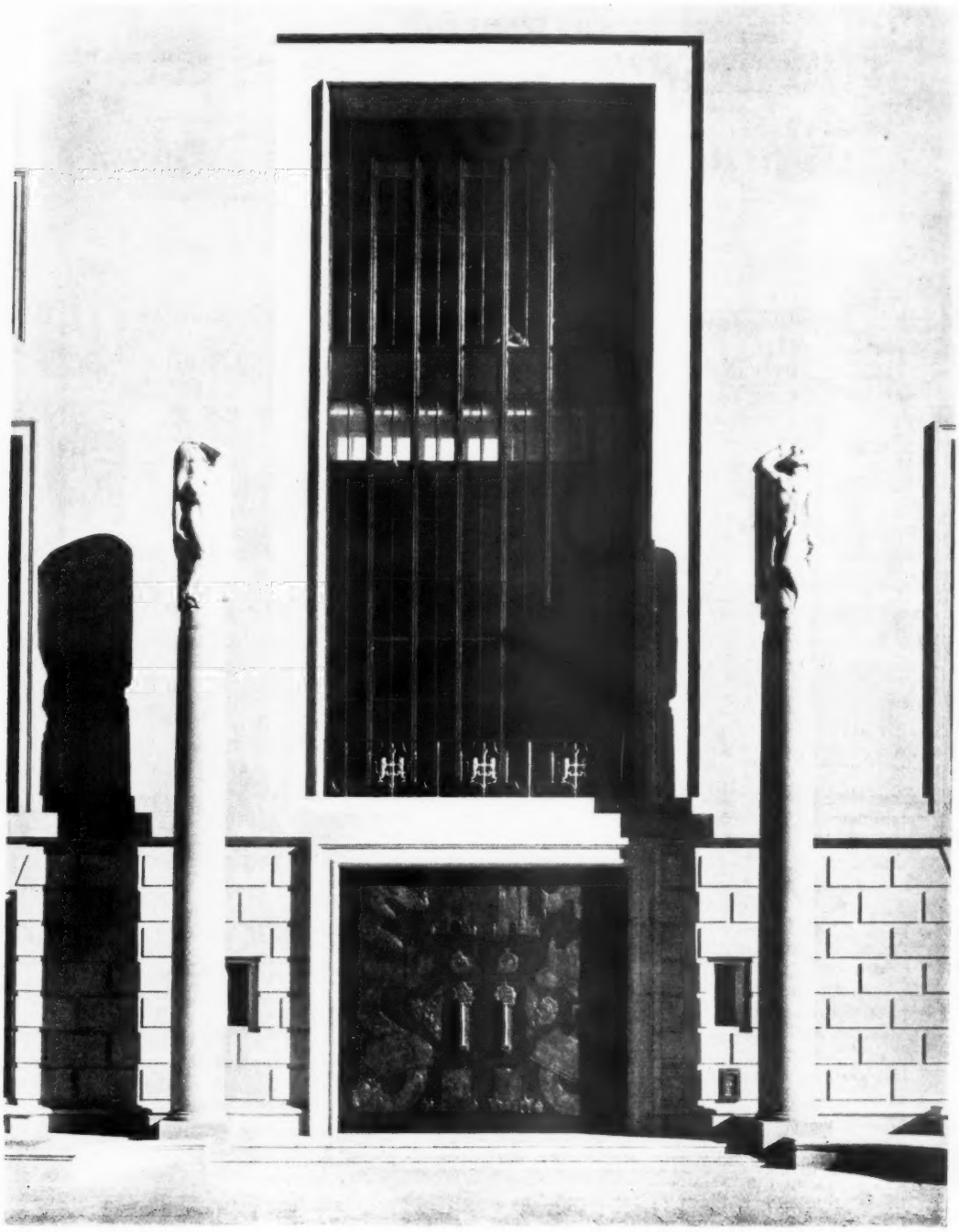
The Architect.

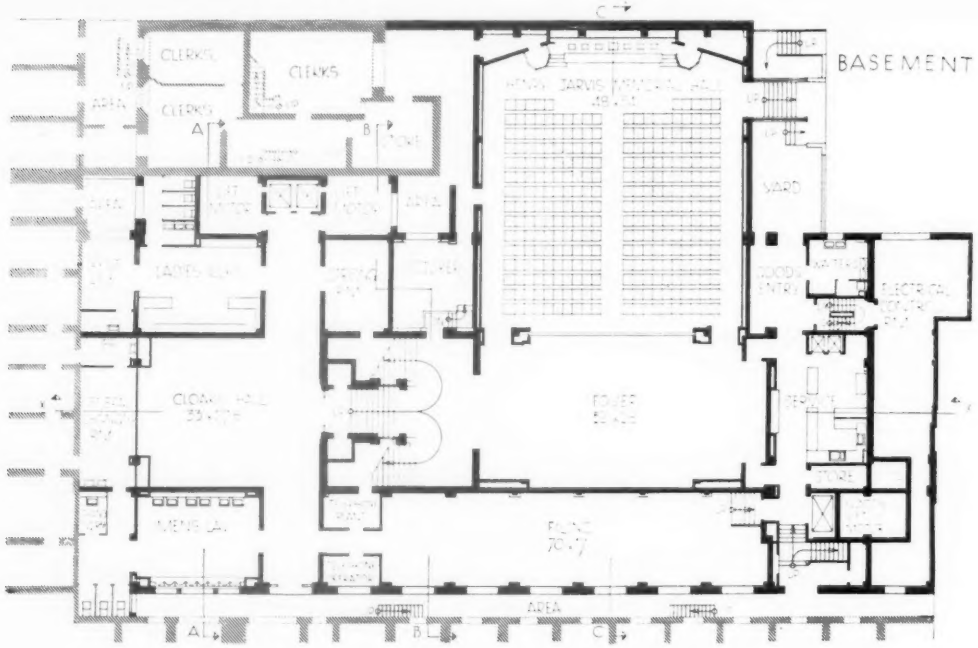
The Sculptor.

The Mechanic.



ABOVE. The bronze main entrance doors, modelled by Mr. James Woodford. They depict "London's river and its buildings." The latter include God's House (St. Paul's Cathedral), a Royal House (St. James's Palace), the Rich Man's House (Stafford House), the Poor Man's House (an L.C.C. Tenement), the Soldier's House (the Horse Guards), the City of London's House (Guildhall), the Houses of Parliament, the old R.I.B.A. building, a tube station and the "Zoo." Spanning the river are Waterloo Bridge (Rennie's) and Charing Cross Railway Bridge. The handles bear the arms of the Borough of St. Marylebone and of Lord Howard de Walden.
RIGHT. The centre of the Portland Place front. The terminal figures (which are unfinished) on the columns are by Mr. James Woodford. They depict man and woman as creative forces aspiring to architecture. The bronze railings bear the lions of the R.I.B.A. badge and the letter box, the figure of Mercury; these are by Mr. Seaton White.





The Meeting Room unit (Henry Jarvis Memorial Hall, Foyer and Cloaks Lobby) occupies the greater part of the basement

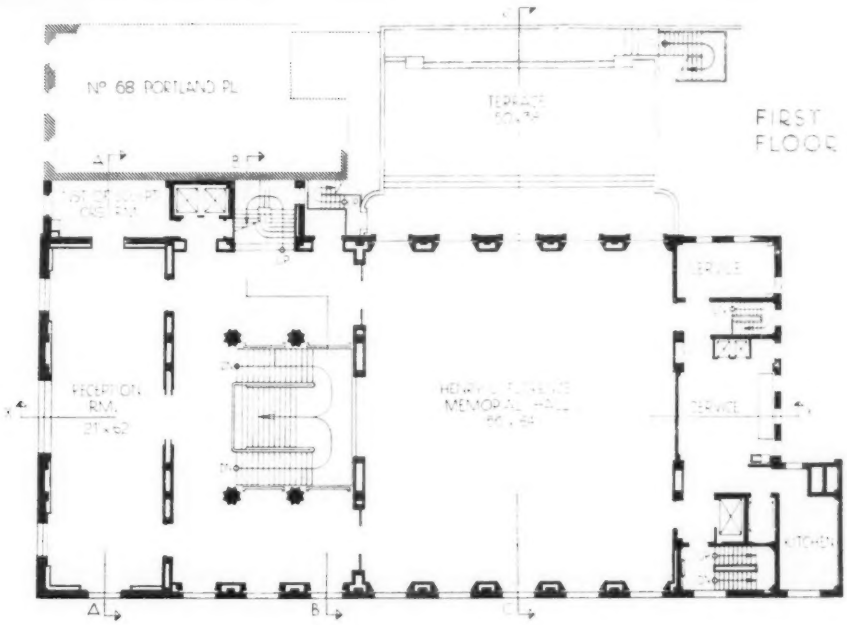
The R.I.B.A. New Building—II

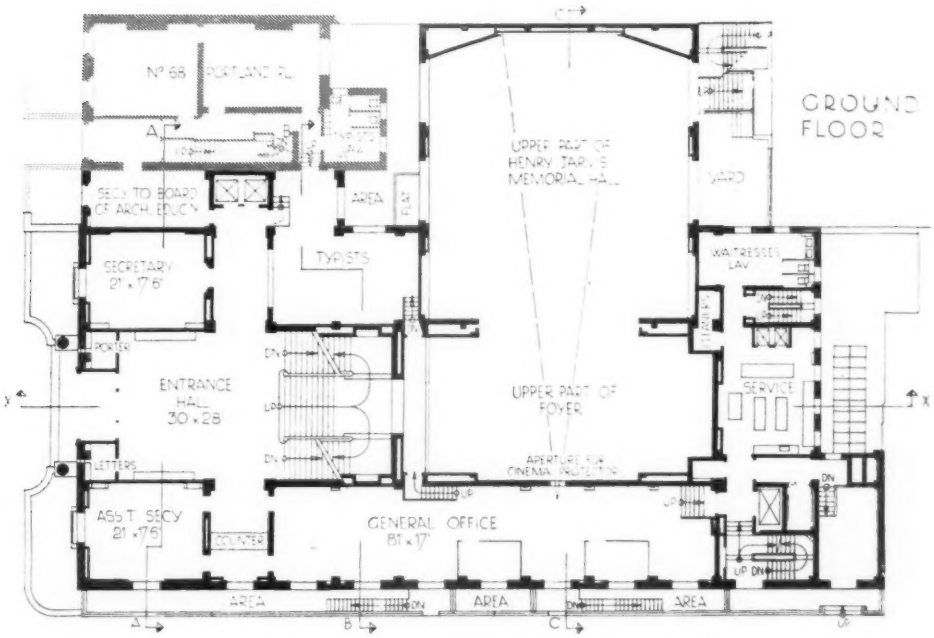
THE PLANS AND SECTIONS

On this and the following three pages are the plans of all floors; these incorporate the minor revisions made during construction. The lease of the upper part of No. 68, occupied by the Italian Consulate, will not expire for some years. Although the Institute has possession of the basement and ground floors of No. 68, alterations have been limited. This part of the premises is shown with a hatched line on the plans.

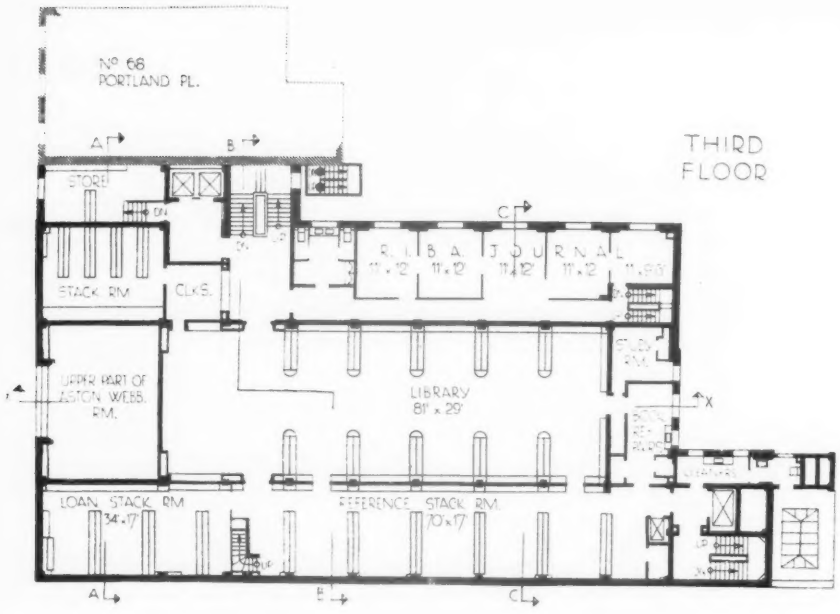
Although the original competition designs have been reconsidered in detail, the planning in its disposition of units, their heights and proportions, has not been altered. The basement contains the meeting room and its foyer (on a cross axis), with the cloaks hall at the foot of the main stairs. The whole of the heating and ventilating plant is contained in a sub-basement under the foyer. The ground floor contains the offices. The first floor is occupied almost entirely by the ceremonial suite to be used for receptions, exhibitions and examinations. The second floor is a mezzanine to the ceremonial suite and consists of committee rooms, the members' room and the offices of the Architects' Benevolent Society. The library occupies the third and fourth floors, with five rooms for the R.I.B.A. JOURNAL on the north side of the third. The most important room on the fourth floor is the council chamber. At the east end of the building is a series of service floors, approached from Williams Mews, giving kitchen service to the foyer, the Henry Florence Memorial Hall and the members' room. In the last the Council Club dinners are to be held.

The main ceremonial floor of the building is to be used for receptions, banquets, exhibitions and examinations

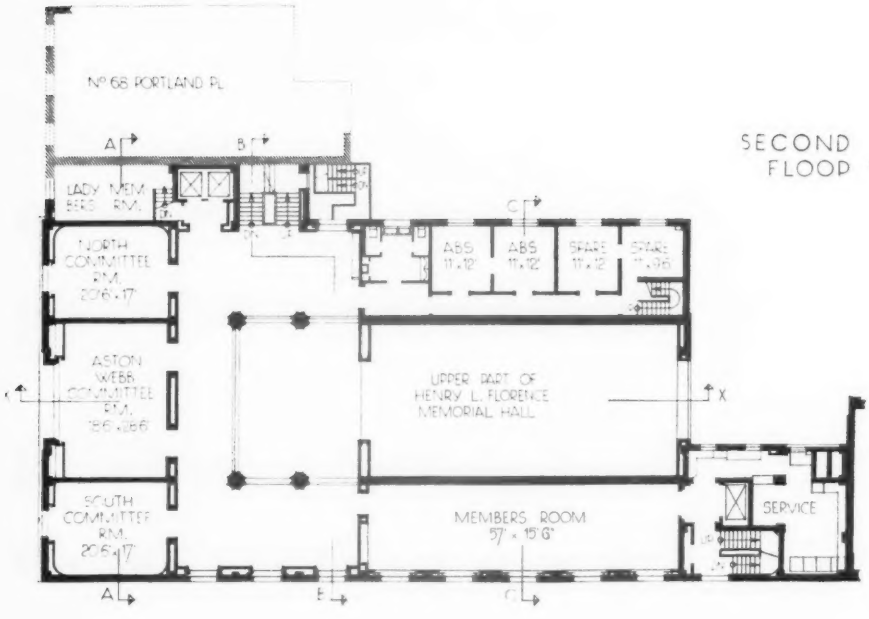




The ground floor houses the office organisation of the R.I.B.A., grouped round the upper part of the Henry Jarvis Memorial Hall (the Meeting Room) and the Foyer

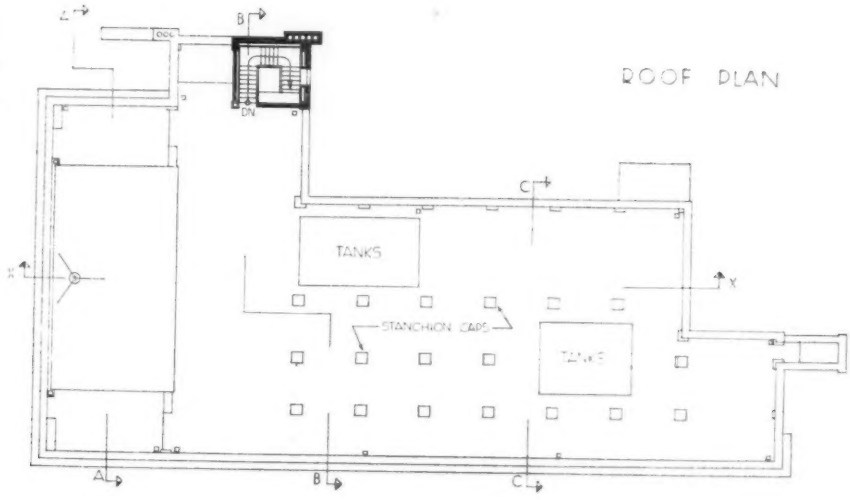


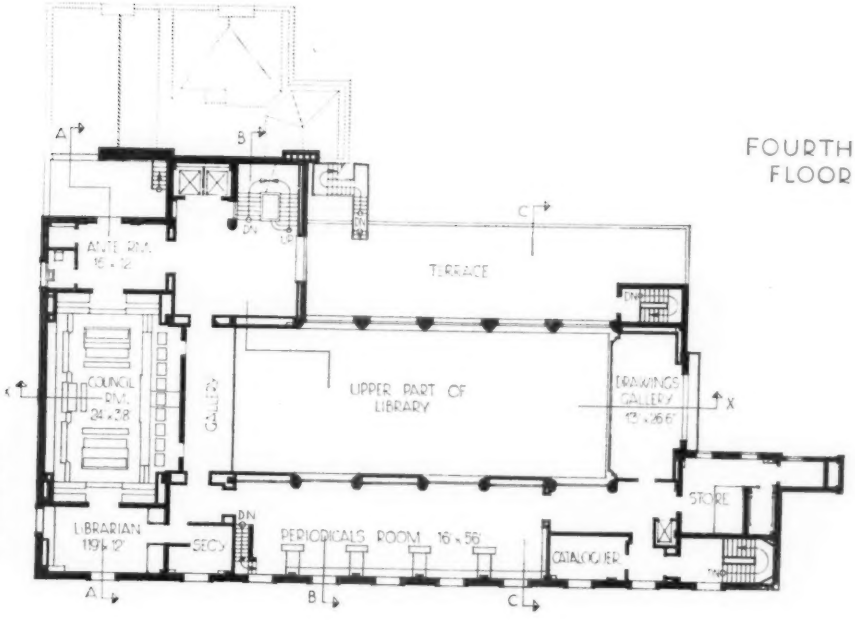
The Library is planned for th open-access system, th ca catalogue being placed at th principal entrance. The offic of the R.I.B.A. Journal a on the north side



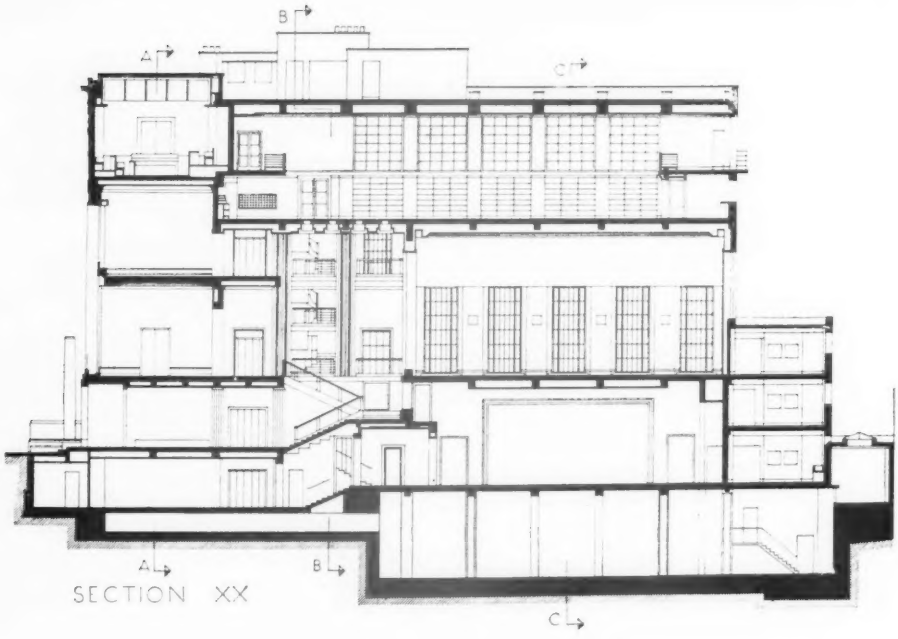
The Committee Room floor is in the form of a mezzanine to the Henry Florence Memorial Hall. The Architects' Benevolent Society occupy two rooms on the north side; two others are available for the use of sub-committees

The flat roof, approached by the side staircase, can be used as a promenade. The encased stanchion caps project through the roof to allow for the provision of two extra storeys.

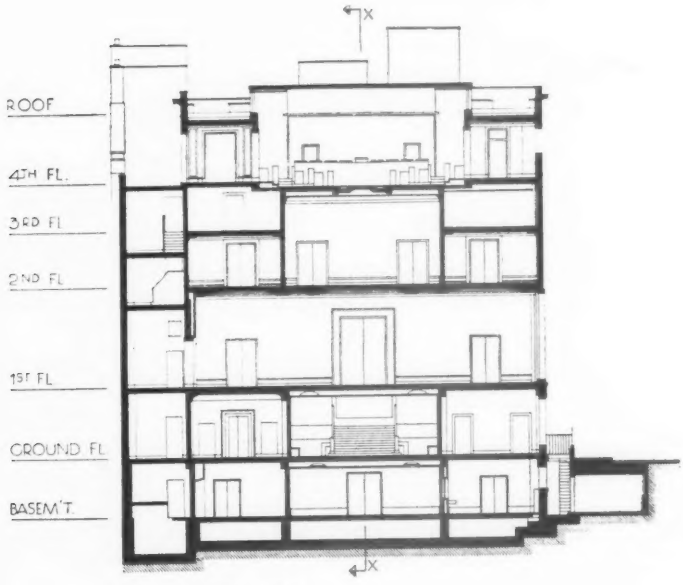




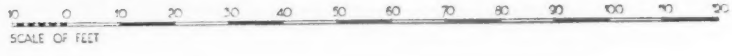
The Council Room projects above the main roof level, allowing high clerestory lights to the north and south to be provided; there are no windows on the street front. The Periodicals Room is a gallery overlooking the main Library.



SECTION XX

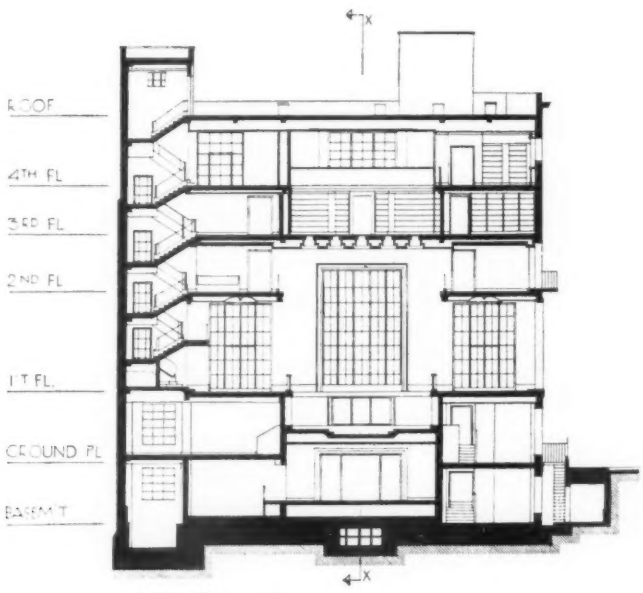


SECTION AA

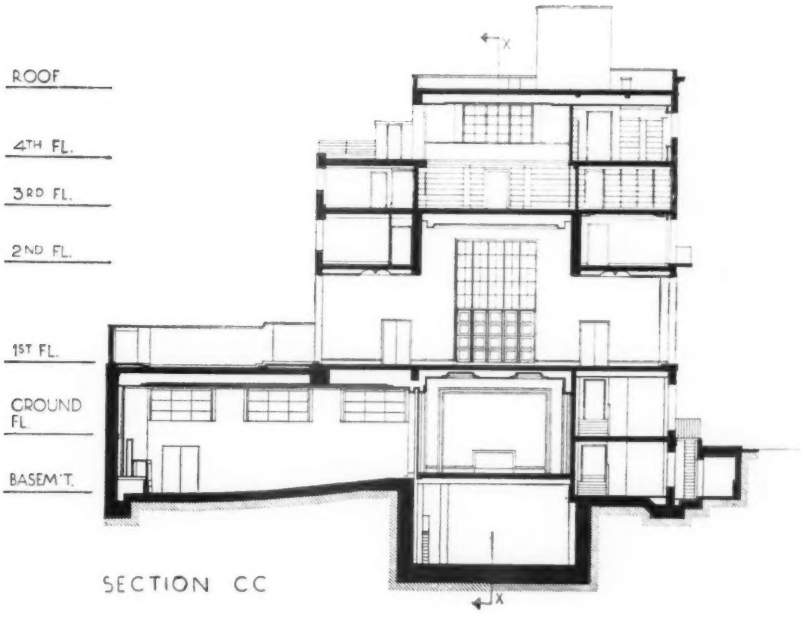


Above is the section on the main axis through the Portland Place entrance, main staircase, Henry Florence Memorial Hall, the Foyer and the Library. Below is a cross-section through the front part of the building (the Council Room, Aston Webb Committee Room, Reception Room and Entrance Hall). This section shows the clerestory lighting of the Council Room.

A cross-section showing the main staircase hall and the large glazed screens of the Henry Florence Memorial Hall, in which is shown the duct, below the basement floor, carrying the services from the heating chamber to the front of the building.



SECTION BB



SECTION CC

A cross-section showing the Henry Jarvis Memorial Hall and the Foyer; the "disappearing wall" slides down the side of the sub-basement. The two large girders supporting the Library over the Henry Florence Memorial Hall are shown in the thickened portions of the section

The R.I.B.A. New Building—III

AN ANALYSIS OF UNITS

Part 1.—FORM OF THE PRINCIPAL INTERIOR

The drawings on this page have been prepared specially to show, what neither the camera nor drawings in plan and section reveal—the relative shapes and heights of the interior voids. This proportioning of voids is such an important feature of the building that special emphasis of its quality is desirable.

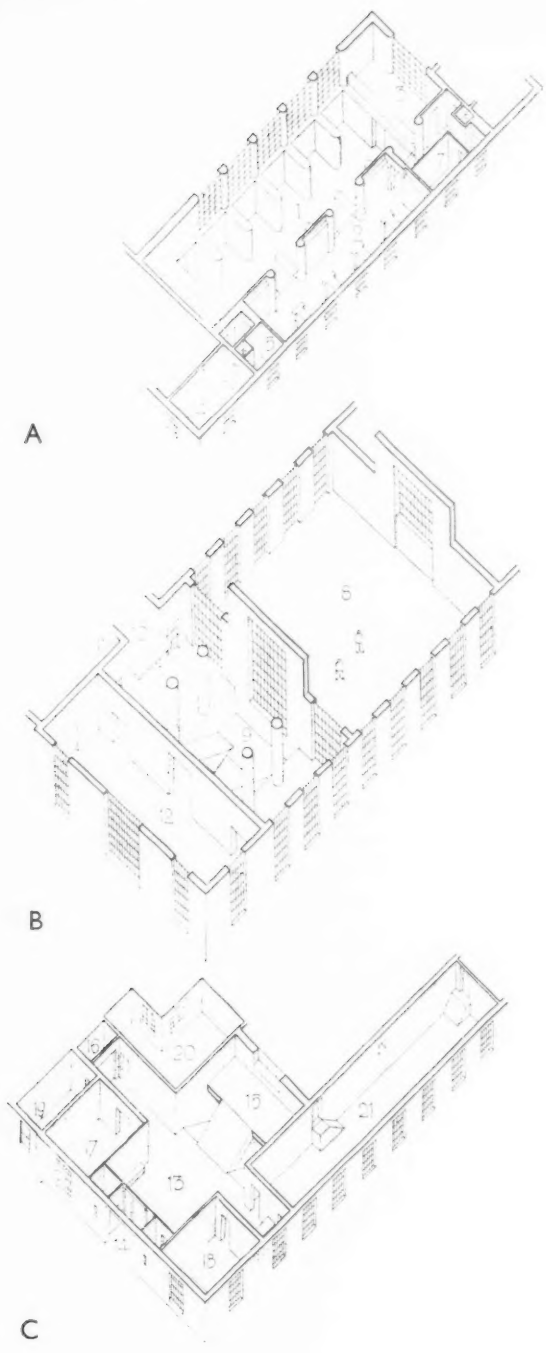
REFERENCE

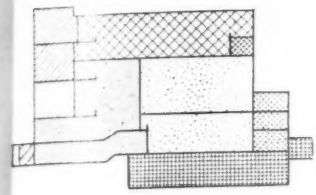
A. The Library.—1, The main library. 2, The periodicals room (in gallery). 3, The drawing gallery. 4, Librarian's room. 5, Librarian's secretary's room. 6, Book lift. 7, Cataloguer's room. The main stack room runs the whole length of the building (from 4 to 7) at the level of the main library.

B. The Ceremonial Suite.—8, The Henry Florence Memorial Hall. 9, The main staircase. 10, The side staircase. 11, The lifts. 12, The reception room.

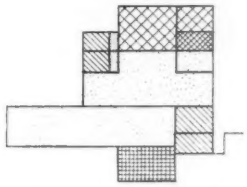
C. The Administrative Offices.—13, The entrance hall. 14, The main entrance. 15, The main stair. 16, The lifts. 17, The Secretary's room. 18, The Assistant Secretary's room. 19, The Secretary to the Board of Architectural Education's room. 20, The typists' room. 21, The general office.

D. The Meeting Room and Foyer.—22, The Henry Jarvis Memorial Hall. 23, The "disappearing wall." 24, The foyer. 25, Foot of main stair. 26, The lifts. 27, The cloaks hall. 28, Ladies' lavatory. 29, Ladies' rest room. 30, Gentlemen's lavatory. 31, Changing rooms. 32, Lecturer's room.

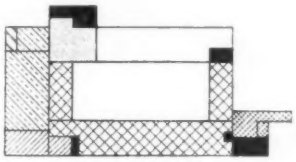




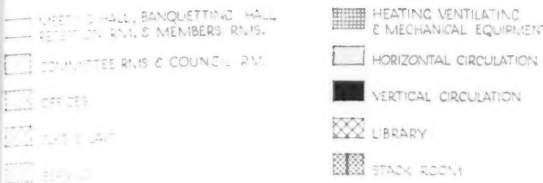
Long section

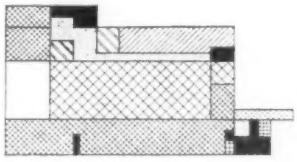


Cross-section showing Meeting Room



Fourth floor

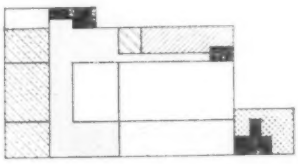




Third floor.

Part 2.—THE FUNCTIONS OF THE BUILDING

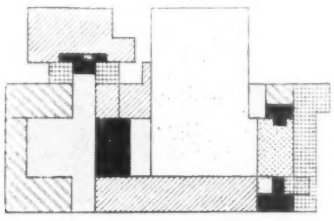
The diagrams on this page illustrate the uses of the various sections of the building. They demonstrate, among other points, the great variety of these uses. The drawings consist of floor plans and two sections hatched to show the ten major functions. In reading them it is desirable first to pick out the vertical and horizontal circulations and then to study the plans from the sub-basement upwards, referring to the sections at the same time. The almost entire absence of narrow corridors will be noticed. Other points are the concentration of services at the east end of the building, the relegation of all mechanical equipment to the sub-basement and basement, and the convenient placing of cloakrooms and lavatories. The members' cloakroom and lavatory are in the basement, those for the service staff and typists are on the ground floor; there is a lavatory on the committee floor, one on the library floor and one near the council room. The principal administrative offices are on the ground floor, those of the Architects' Benevolent Society are on the second floor, and those of the R.I.B.A. JOURNAL on the third floor, conveniently near the room of the Librarian-Editor.



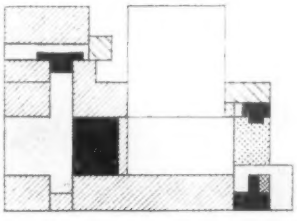
Second floor

First floor

Sub-basement



Basement

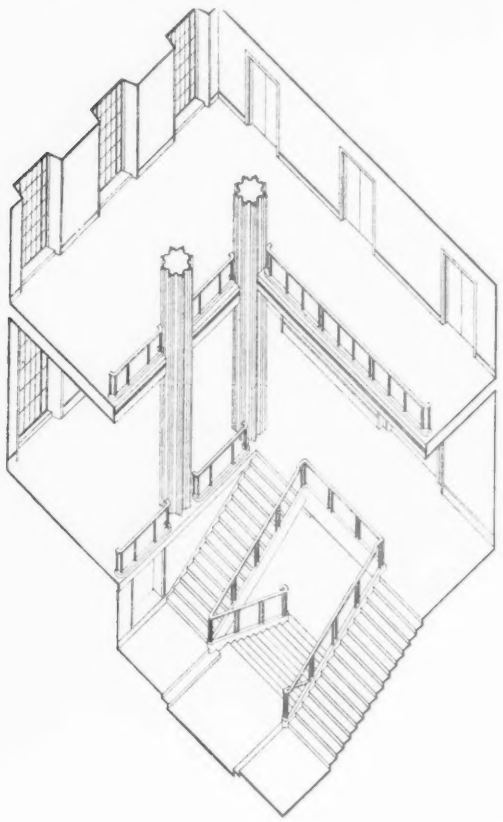


Ground floor

The R.I.B.A. New Building—IV

THE ENTRANCE HALL AND MAIN STAIR

The relatively low height and horizontal lines of the entrance hall give strength by contrast to the great height and verticality of the main staircase well. This feature needs to be pointed out because it cannot be adequately expressed either by photograph or drawing. Further, readers unable to visit the building should realise that the large glass screens on the staircase well give a remarkable feeling of openness and spaciousness to the interior. From the foot of the main stair the ceiling of the Henry L. Florence Hall can be seen. The continuation of the stair-well up into the second (committee room) floor gives many striking views downwards from that level. From all angles and levels the visitor sees interesting vistas and compositions of materials, light and colours. Photography is difficult because there are so many view-points from which to choose. It is also worth noting that direct sunlight penetrates down to the north flight of stairs leading down to the Foyer.



THE ENTRANCE HALL

The four inner doors of the entrance are of sil bronze frames and clear plate glass. The walls are lin with polished Perrycot stone in which are incised t names of Royal Gold Medallists (on the north side) a Past Presidents (on the south). The lettering is by M Percy Smith. Below the lettering are long seats u holstered in scarlet leather.

A short cross axis at the foot of the main stair lea on the south to the enquiry counter which, with t doors to the assistant secretary's room and the gene office, is of English walnut. On the north, past the off of the secretary, opposite which is an illuminated noti board, are the lifts. The lift gates are of green cellulos steel and silver bronze and are surmounted by a clo

The floor of the entrance hall is of pale yellow pre-c terrazzo slabs separated by light bronze strips; t margin is of different shades of Hopton wood stone a grey birdseye marble with three panels, designed Mr. Bainbridge Copnall, of compositions of telepho and typewriters.

THE MAIN STAIR

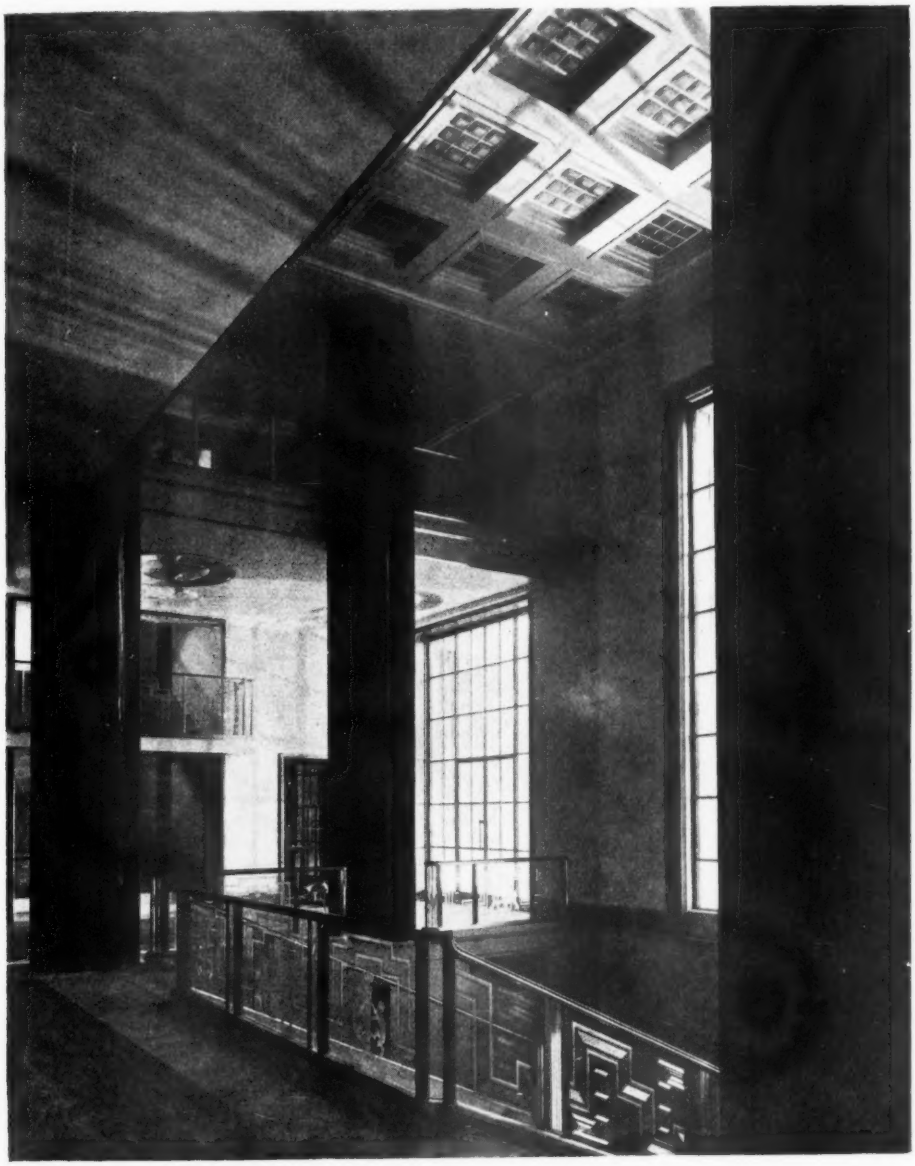
The four stanchions at the sides of the main stair w are cased in Ashburton marble, mainly black in colo but with a faint dull red figuring. The treads a quarter-space landings are of blue, figured Dem (African) marble, a material new to this country in t quantities used here. The risers are of black birdsey the strings and stair well linings up to first floor le are of Perrycot, continuing the wall treatment of t entrance hall. The edge of the second floor landing also faced with Perrycot and strips of silver bronze.

Above the first floor landing level the wall surfac have been sprayed with cellulose. The main underco is buff lightly sprayed with white and dark grey so th all three colours show in a pleasant mottled effe This wall decoration has been extensively used throug out the building. The floors are principally of narro teak boards with surrounds of Hopton wood stone a black birdseye marble in patterns. Under these marg are the heating panels.

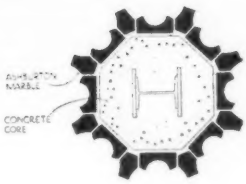
The Glass Balustrades and Screens

The balustrading is of "Armourplate" glass set silver bronze frames with golden bronze and ebonis mahogany in the handrailing. The glass panels in t raking balustrades and in the first floor balustrades be etched designs by Mr. Jan Juta, including the Roy coat of arms, the coat of arms of the Dominions, a the R.I.B.A. lions. The bases contain tubular lamp which bring out green and silver lights in the thickne of the glass. The top (second floor) balustrading is plain glass, unlit.

(*Continued on page 4*



A view of the staircase hall taken with all lights on in the Henry Florence Hall and those of the staircase itself extinguished, with the exception of the illuminated balustrades. It illustrates well the way in which light penetrates through the open interior of the building. On the right is a horizontal section through one of the stanchion casings.



Saxon.

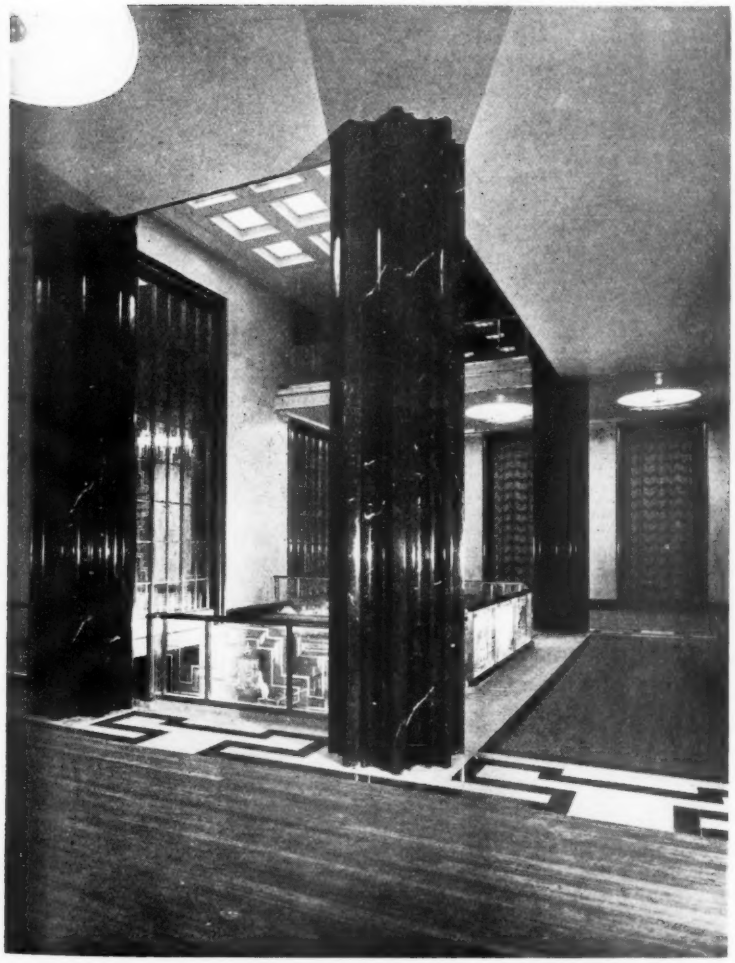
Early English.

On the left are two of Mr. James Woodford's modelled plaster panels which decorate the ceiling of the staircase hall: the set of six represents the main periods of English architecture. On the right is the main staircase hall seen from the balcony of the side staircase. The glass balustrades are illuminated by concealed lights in the bases of the silver-bronze frames.

On the right are two of the ceiling panels. Below is a view of the main staircase hall seen from the lift lobby and showing the silver-bronze and etched glass screens which divide the staircase hall from the Henry Florence Memorial Hall. The etched glass, designed by Mr. Jan Juta, has been executed by the London Sand Blast Decorative Glass Works, Ltd. All the silver-bronze work is by J. Starkie Gardner, Ltd.

Perpendicular.

Tudor.



Looking up the lower stair into the entrance hall. The steps are in blue Demara marble, the wall lining in cream-coloured polished Perrycot stone. The inner doors of the main entrance are of bronze and clear plate glass.

The three great glass screens, those at the side containing the doors of the Henry Florence Memorial Hall, are of silver bronze and etched plate glass. The architraves are of teak, black birdseye marble and silver bronze strips.

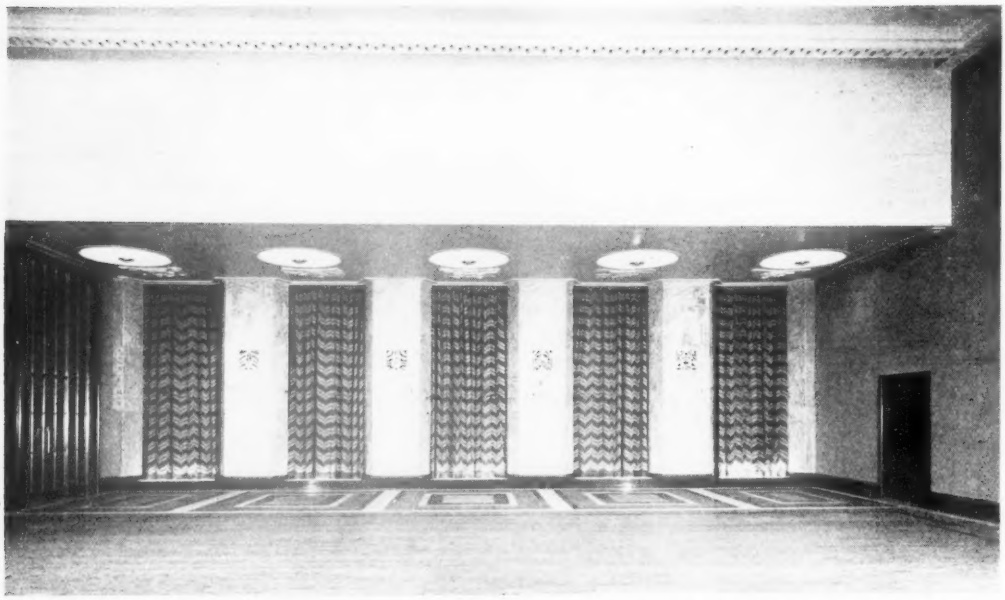
The Ceilings and Lighting

The principal source of lighting is in the coffered ceiling over the stair well. There are twenty of these coffers each containing pressed and frosted glass units; above each coffer is a 75 watt lamp and reflector; cleaning and re-lamping can be done through traps in the floor of the library.

Over each of the wide galleries at the head of the stair on the first floor are three plaster reliefs, modelled by Mr. James Woodford, symbolising the periods of English architecture. Opposite each relief is a recessed fibrous plaster dome containing a light fitting which consists of a mirrored lamp of 300 watts and a clear glass dish. The entrance hall is illuminated by ten similar but smaller fittings in two rows leading from the doors to the stair. When the whole of the interior is illuminated a large amount of light penetrates through the screens from the Henry Florence Hall.

The sliding ceremonial doors of the Reception Room are 12 feet high and 8 feet wide. They are heavily moulded in English walnut with figured Indian laurel wood "curls." The architrave is in Australian walnut and ebonised mahogany. The bronze handles are by Mr. Seaton White.

The foot of the side staircase, which is in cream-coloured terrazzo. The jamb and soffit linings are in cream and gold "Lap" modelled by Mr. Bainbridge Copnall to illustrate the tools used on the building. The glass balustrade bears the R.I.B.A. badge.



One side of the Henry Florence Hall showing one of the glazed screens on the left and a service door on the right.

The R.I.B.A. New Building—V

THE HENRY FLORENCE MEMORIAL HALL AND RECEPTION ROOM

The whole of the first floor forms the principal ceremonial unit of the building. This unit is comprised by the Henry Florence Memorial Hall, the Reception Room, the wide landings of the Main Staircase and the Terrace on the roof of the Meeting Room. The plans show how good is the circulation for receptions and banquets; equally good circulation, namely, a continuous passage round the unit, is provided for large scale exhibitions filling the Hall, Reception Room and landings.

THE RECEPTION ROOM

This occupies the whole of the west frontage on the first floor and is approached by three pairs of doors. The large ceremonial doors on the main axis are 12 feet high by 8 feet wide overall and 6½ inches thick. They are of English walnut, heavily moulded, with panels veneered with finely figured Indian laurelwood "curls." Two lions in silver bronze from the R.I.B.A. badge, serve as handles; these are by Mr. Seaton White.

The architraves are in Australian walnut, ebonised mahogany and strips of silver bronze. The doors are hung by overhead gear to slide into the thickness of the partition wall. The side doors, hung to swing, are veneered in Indian laurelwood with surrounds and architraves of Australian walnut.

The walls are lined with cork in squares of 19½ inches and $\frac{7}{16}$ inch thick. They are fixed with a special cold bitumen adhesive on a screeding; the surface is cellulosed. This material provides a holding for drawing-pins when the room is used for exhibitions.

Teak boarding covers the centre part of the floor, which is surrounded by a pattern of grey birdseye marble and Hopton Wood stone containing the heating panels in units of welded pipes. Under the large west window is a panel depicting animals and flowers, designed by Mr. Bainbridge Copnall, and made by incising the stone and filling with carborundum mastic.

The white ceiling is a reflector for the four lighting units, each a tall torchère of silver bronze and glass rods, containing lamps with a total wattage of 1,200.

THE HENRY FLORENCE MEMORIAL HALL

This room is named after Henry L. Florence, at one time a vice-president, in whose memory a large donation was made to the New Building Fund by Mr. H. S. E. Vanderpant [*Hon. A.*].

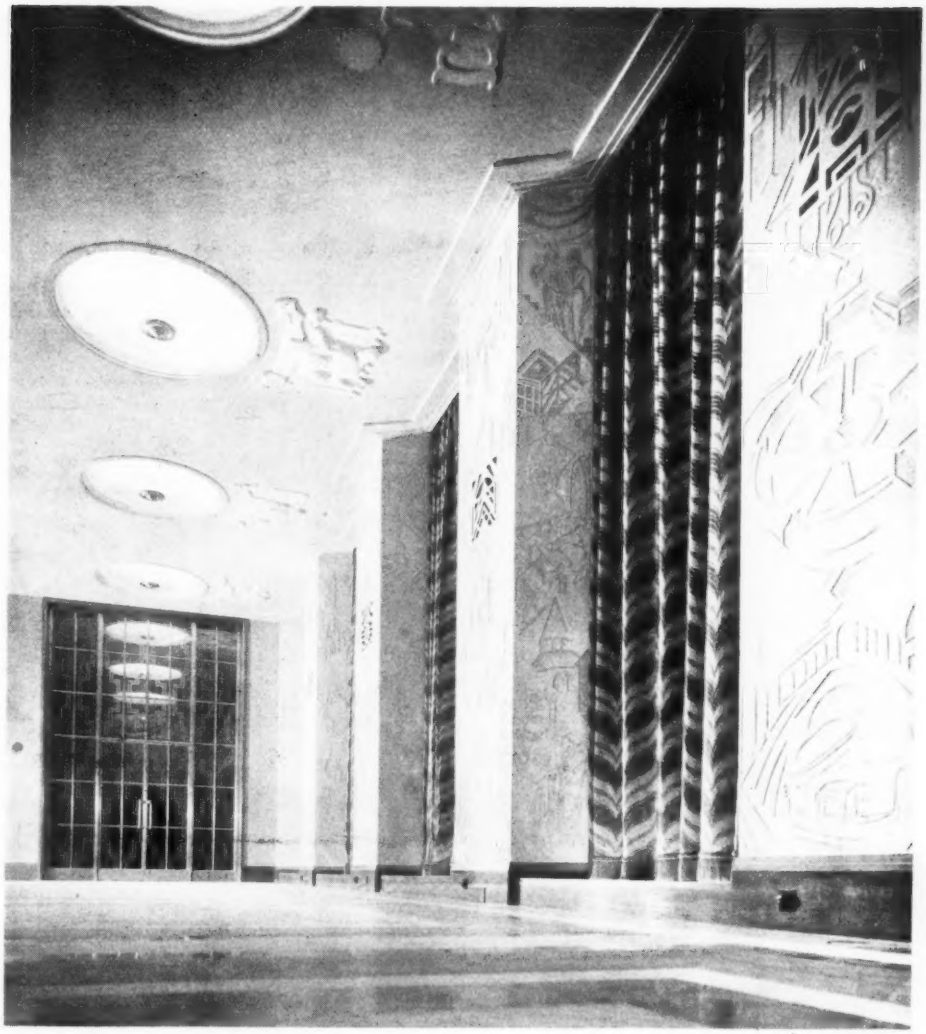
The Decorations

The piers between the windows are cased in polished Perrycot stone, carved in low relief to illustrate "Man and his buildings through the ages." The work was

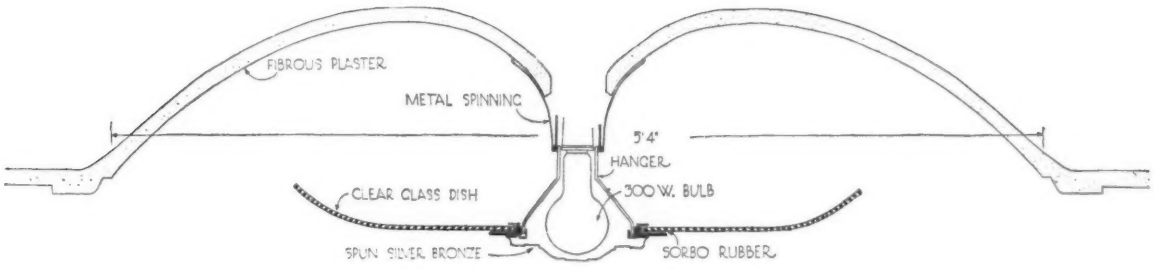
designed by Mr. Bainbridge Copnall and executed by stonemasons from his full-sized cartoons. The design is more in the nature of an interesting pattern than a definite series of pictures. A slight degree of colour is given by the polishing of the incised surfaces and lines.

The ceiling reliefs, cast in fibrous plaster from models by Mr. James Woodford, represent "the Trades of the Building Industry." Mr. Woodford took as his models men working on the building, though these were not necessarily in the trades represented. His "Glass-Cutter" is Mr. Jan Juta, while the "Electrician" is a self-portrait.

Under the large



A side of the Henry Florence Hall looking towards one of the entrance doors and showing Mr. Woodford's ceiling panels. The window cills are of glass underneath which are lights shining up the curtains. Below is a detail of one of the light fittings in the fibrous plaster saucer domes.



The Steel Erector

The Electrician

The Glass Cutter

The Plasterer

The Slater

The Fitter

CEILING PLAQUES IN THE HENRY FLORENCE MEMORIAL HALL

The trades of the building industry are represented in ten plaster reliefs, modelled by Mr. James Woodford. They are, in some cases, portraits of men who worked on the building. Mr. Woodford has taken Mr. Jan Juta as his model for "The Glass Cutter," and "The Electrician" is a self-portrait.

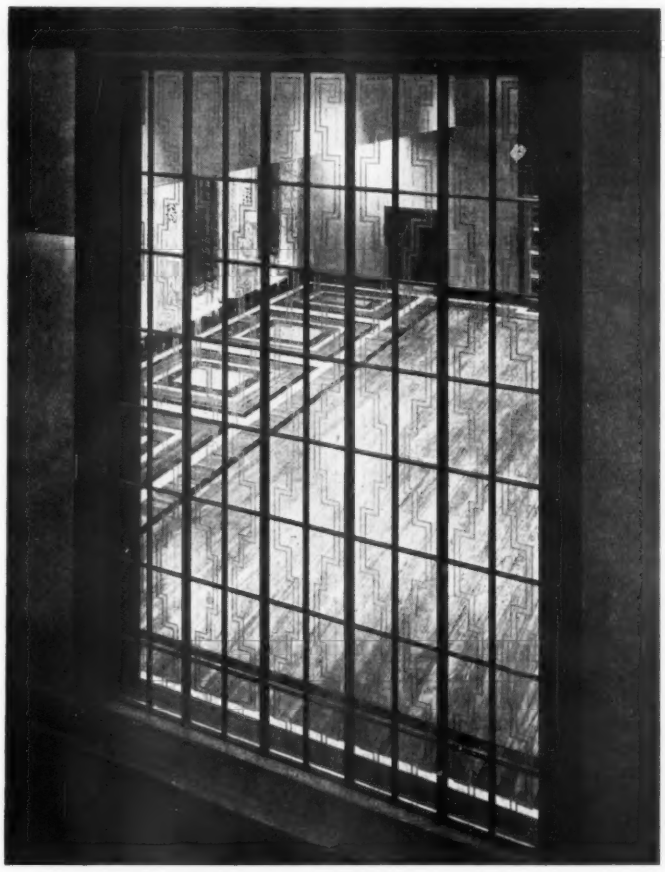
east window is a screen carved in Quebec pine, by Messrs. J. L. Green & Vardy, from clay models by Mr. Dennis Dunlop. These are in high relief and represent the peoples, industries, flora and fauna of Canada, Australia, India, South Africa and New Zealand. There are twenty panels, each dominion being depicted in a vertical line of four panels. The screen forms a splendid climax to a magnificent room.

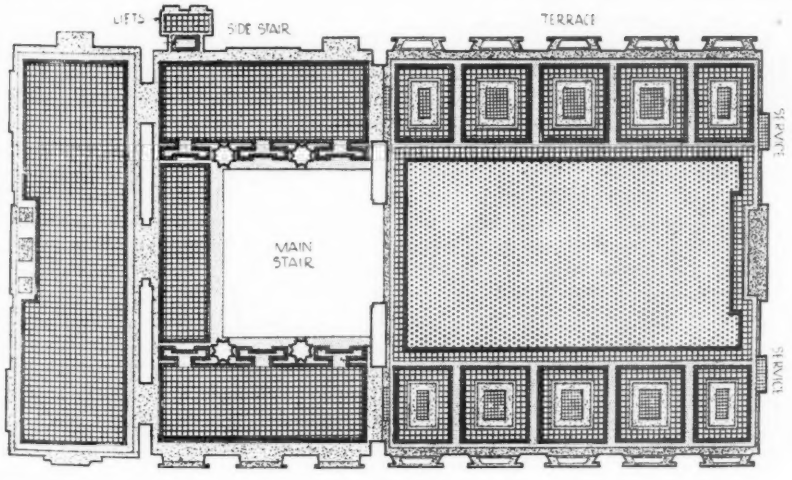
The Lighting

The hall has two separate systems of lighting. In the centre raised ceiling are 14 direct lights, 6 of 100 watts and 8 of 60 watts; these are for use during examinations, and provide a strong, even illumination over the central part of the hall.

The decorative lighting for ceremonial occasions consists firstly of pairs of carbon-dioxide-filled tubes, giving a white light, placed in slots at the sides of the high part of the ceiling.

The vertical faces of the ceiling act as reflectors and diffusers. Secondly, there are ten glass bowls in saucer domes in the lower "aisle" ceilings, similar in type to those used on the main staircase landing. These contain 300-watt lamps. Thirdly, each window cill is of thick cast glass, in a bronze frame, beneath which are tubular lamps throwing light up the curtains. These are also of 300 watts each. The total wattage in the hall is 14,280, but on no occasion will the load be greater than 9 kilowatts. With lighting at three farthings a unit this loading gives a running cost of only 10½d. per hour.





KEY TO MATERIALS

- HIGH POLISHED GREY BIRDSEYE MARBLE
- DULL POLISHED GREY BIRDSEYE MARBLE
- HIGH POLISHED BLACK BIRDSEYE MARBLE
- WHITE HOPTON WOOD STONE GRIT FINISHED
- GREY HOPTON WOOD STONE GRIT FINISHED
- POLISHED INDIAN SILVER GREYWOOD
- POLISHED TEAK

Above is the Henry Florence Hall seen through the great glass and silver bronze screen on the main staircase. On the left is a reference plan to the floor materials.

New Zealand. One of the "Dominion" panels.

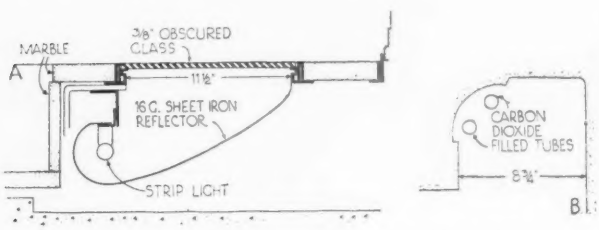
Canada. The panels are carved in Quebec pine.

Acoustics

The Hall has a large area of sound-absorbing material in order to give suitable conditions for a carefully designed public address system. This system goes upon the principle of "soft-speakers" rather than "loud-speakers." The "soft-speakers" are operated at low volume, but are sufficient in number, and so disposed, as to reinforce the direct voice in an inconspicuous and natural manner. These "speakers," placed in the ceiling, are part of the decorative scheme. The wiring has been arranged to give a variety of positions for microphones for use at public functions.

The sound absorbent areas are the end walls of the Hall, covered with acoustic tiles of a specially fine texture, and the three areas of the central ceiling, which are covered with acoustic felt finished with distemper.

The amplifier is placed in an adjoining service room, and provision has been made for connecting a gramophone to it if required. The same amplifier can be connected to a system of microphones and "speakers" in the Henry Jarvis Memorial Hall.



Details of the lights in the window cills and high ceiling.

The Materials

The central dance floor, laid on battens, is of Indian silver gray wood boarding, secret nailed. The patterned floors at the sides are of teak and various kinds of Hopton Wood stone, varying from grey to black birdseye. The skirtings and surrounds to the glass cills are also of black birdseye. As elsewhere, variation in colour has been obtained by different degrees of polish. The end walls and central portion of the ceiling have already been described: there remain the lower side ceilings, which are of ordinary fibrous plaster suspended on the usual system of rods a few inches below the structural floors.

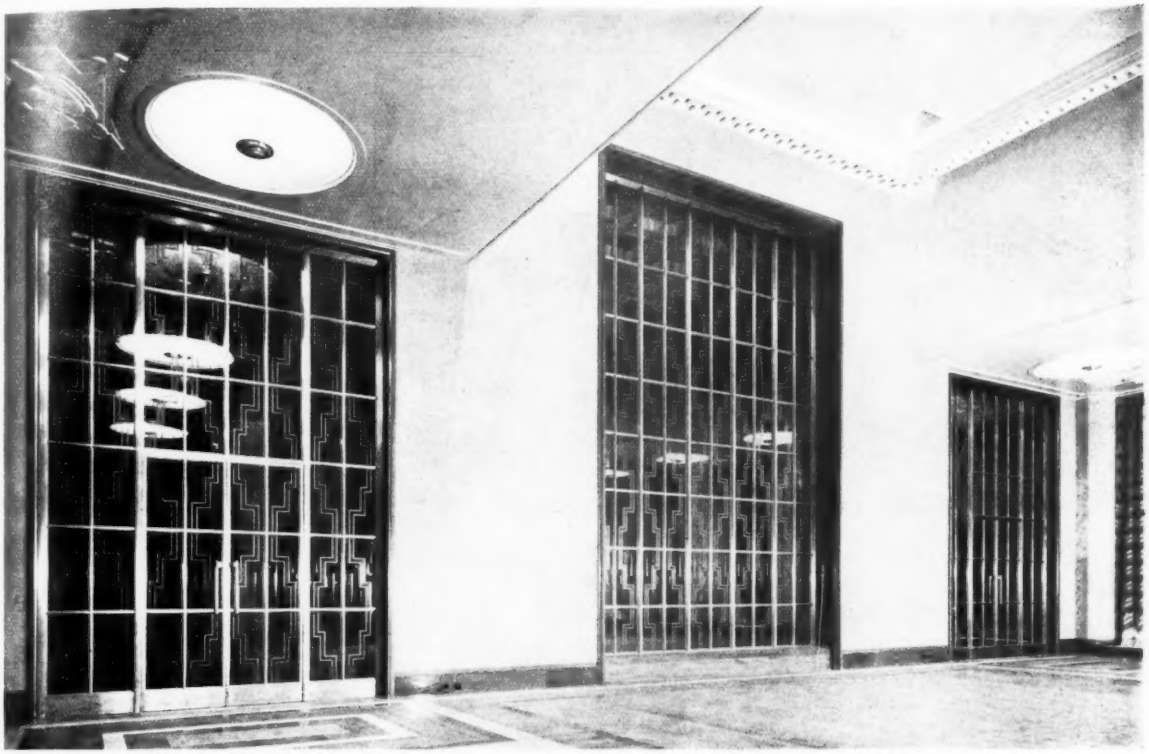
The Heating, Ventilation, etc.

The hall is warmed and ventilated by the air-conditioning plant (described under "The Offices and Services," air being driven in through grilles in the pier casings about 9 feet above floor level and extracted through a continuous grille in the high part of the ceiling.

Two pairs of leather-covered doors give direct approaches from the main service floor.

THE TERRACE

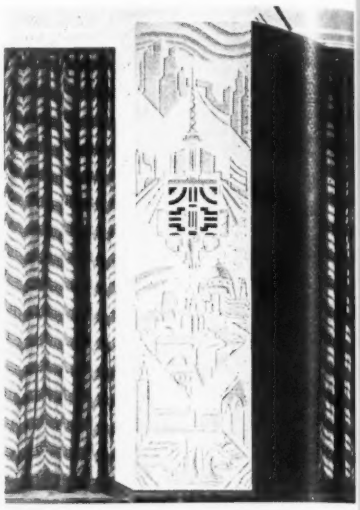
The flat roof of the Meeting Room forms a pleasant terrace *en suite* with the Henry Florence Hall, from which it is approached by the five north windows. The walls of the Meeting Room have been carried up as a high parapet, in white sand-lime bricks, to enclose the terrace. The roof has been surfaced with a concrete slab roofing ("Paropa"), in a pattern of white, gray and buff with York stone steps.

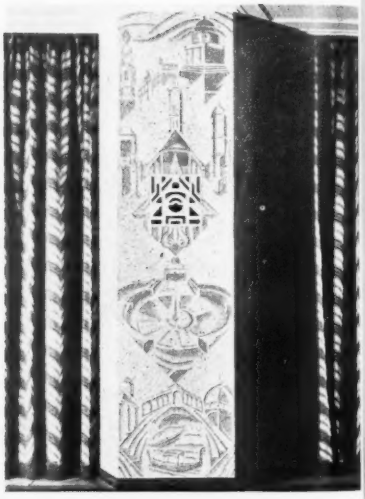


The three silver bronze and etched glass screens between the Henry Florence Hall and Main Staircase.

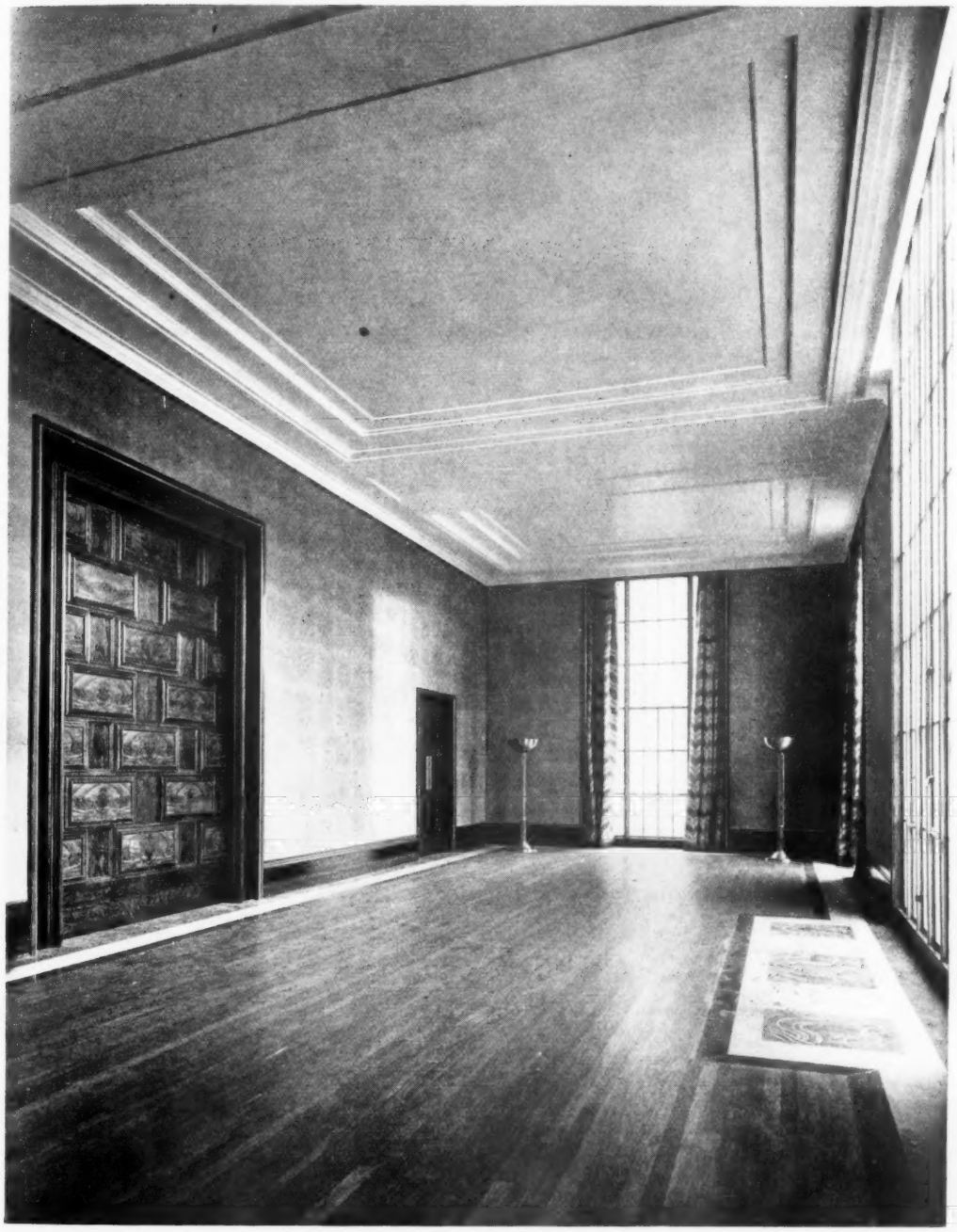
Canada. The panels are carved from models by Dennis Dunlop.

India. One of the twenty "Dominion" panels.

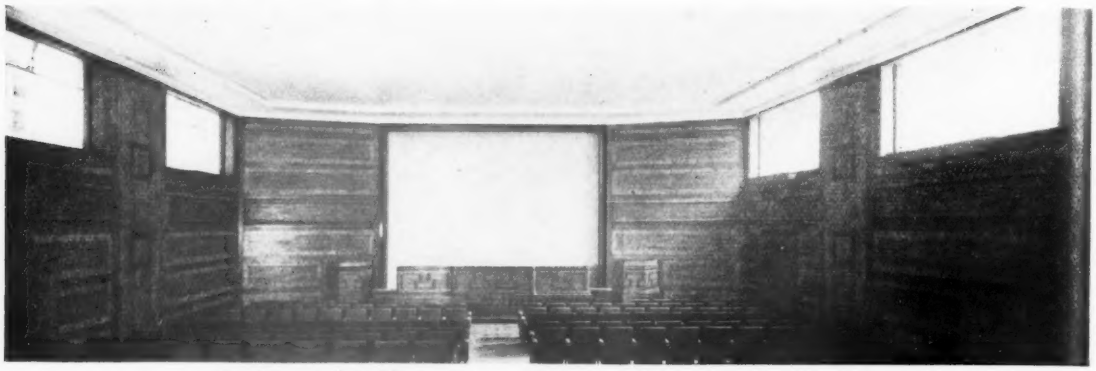




Details of the pier casings in Perrycot stone which have been carved in relief from designs by Mr. Bainbridge Copnall. They depict "Man and his buildings through the ages." The majority of the buildings were drawn from Sir Banister Fletcher's "History of Architecture." On the left the sculptor has portrayed Mr. Wornum and Mr. Maurice Webb, above is Rognar Ostberg. On the top right-hand panel the two cathedrals at Liverpool can be seen placed together with Stockholm Town Hall below.



The Reception Room has walls faced with cellulosed cork and a floor of teak boards. Lighting is by four silver bronze and glass torchères projecting light on the ceiling.

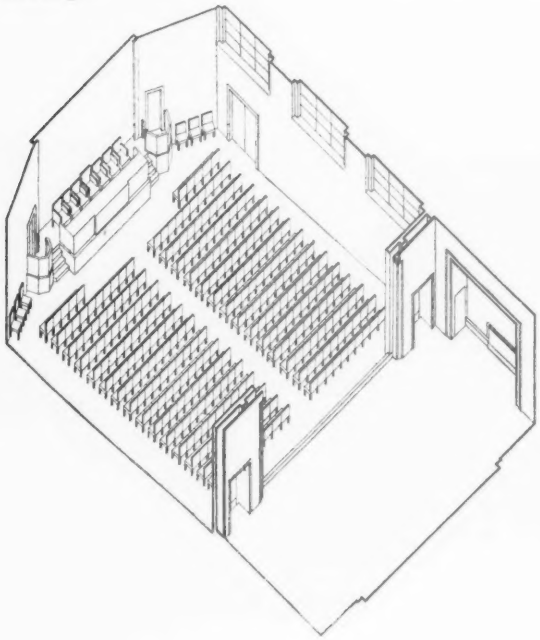


The dais end of the Meeting Room. The lantern screen is also an acoustic reflector.

The R.I.B.A. New Building—VI

THE HENRY JARVIS MEMORIAL HALL AND FOYER

The Meeting Room has been named after Henry Jarvis (died 1910), who bequeathed a sum of money to be expended "on the building or purchase" of a new R.I.B.A. headquarters. Until the new headquarters were provided, the interest on the capital was to be devoted to education. The Meeting Room and the Foyer together form the unit to be used for general meetings.



THE PLANNING

Seats have been provided in the Meeting Room for 350 persons. The greater part of the wall between the two rooms—an area 30 feet wide by 16 feet high—can be lowered into the sub-basement, allowing an extra 150 seats to be provided in the Foyer. This "disappearing wall" weighs 5 tons, but is so counterbalanced that it can be moved up and down with a simple hand-operated mechanism by one person. The principle is that of the ordinary theatre fire-curtain, except that the wall is lowered instead of raised.

The Foyer is reached down one flight of stairs from the Entrance Hall, a further short flight giving access to the main Cloaks Hall and lavatories. Two service doors lead from the kitchen block at the east end of the building, allowing easy operation of the refreshment service after general meetings.

The original arrangement for cinema projection has been modified, as it was felt that it would be used only occasionally. A panel in the wall of the Foyer can be opened to allow projection from a temporary box that can be built up in the General Office. (See the Basement Plan on page 30.) For ordinary lantern slides a projector will be placed in the Meeting Room.

THE FOYER

Three walls of the Foyer are arranged with recessed panels, one of which is the "disappearing wall." These are surfaced with cork. The remainder are cellulosed with a mottled, sprayed finish light in tone. The fourth wall contains the four bronze and glass entrance doors leading from the staircase, with a balcony over which connects the typists' room with the general office. The floor is carpeted and the ceiling deeply coffered in fibrous plaster. In the end wall, opposite the entrance, is the Memorial

Stone laid by Lord Howard de Walden and Seaford on 28 June 1933. The R.I.B.A. badge and inscription have been designed and cut by Mr. Ernest Gillick. The stone is lit by floodlights concealed in the head of the wall recess. General lighting of the Foyer is from two bronze and glass standards flooding the ceiling with indirect light. There are in addition two porthole lights in the balcony.

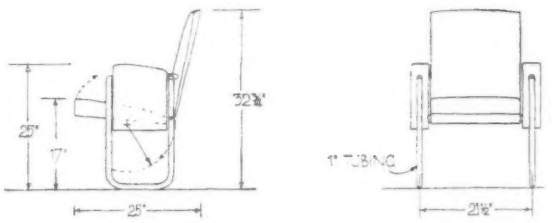
THE HENRY JARVIS MEMORIAL HALL

The Hall has seating, of tubular theatre type with flexible rubber ("Dunlopillo") cushioning, arranged on a gentle rake without steps. The dais has been provided with a desk front built in sections to allow easy removal. There are two horizontal windows on each side.

The Decorations, Acoustics and Lighting

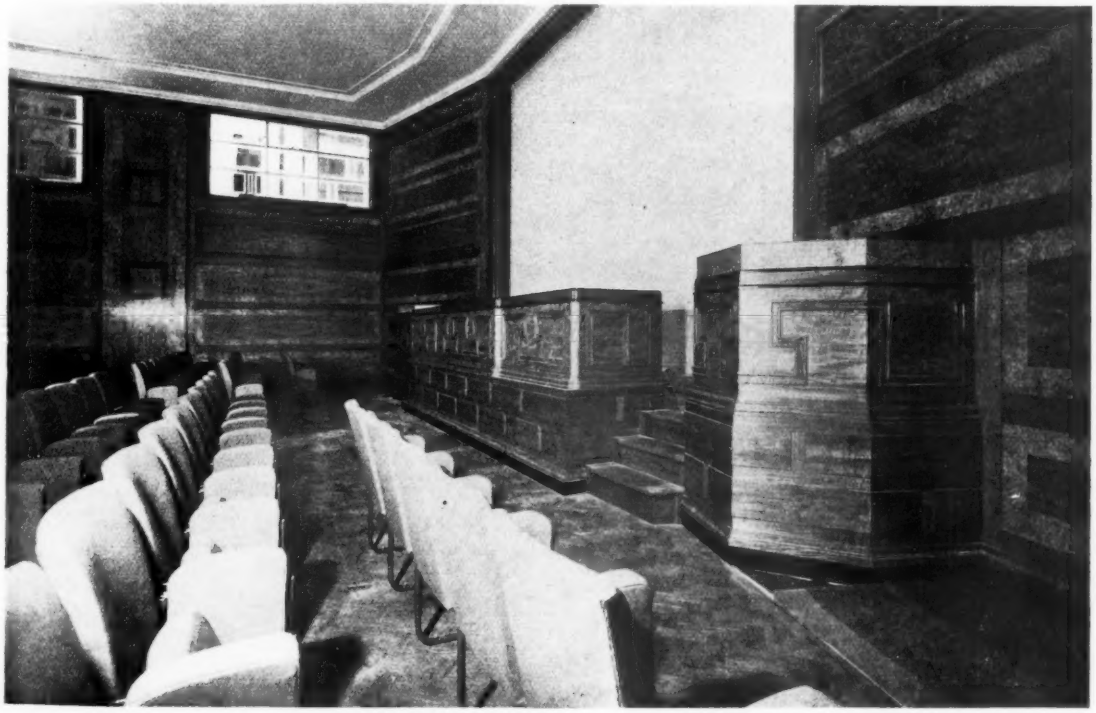
These three factors have been combined to such an extent in the wall, floor and ceiling treatments that it is impossible to describe them under separate headings.

The walls are panelled in figured teak, olive ash and black bean, the general colour note being a warm reddish brown and buff. The surface of the "disappearing wall" is covered entirely with a mural painting which also acts as an acoustic absorbent, for which purpose it has been backed with acoustic felt and pricked all over with minute holes.



A detail of the seating which is in tubular steel and rubber cushioning upholstered in tones of brown fabric.

The painting, by Mr. Bainbridge Copnall, to whom Mr. Nicholas Harris acted as assistant, is intended to serve more as a decorative background than as an insistent mural painting. Its theme is the Empire-wide scope of the Royal Institute, and it shows in the centre a symbolised R.I.B.A. Council surrounded by the peoples and buildings of the Empire. Two small acoustic absorbent panels over the doors have been decorated with



The dais end of the Henry Jarvis Memorial Hall. The joinery is of figured teak, olive ash and black bean.

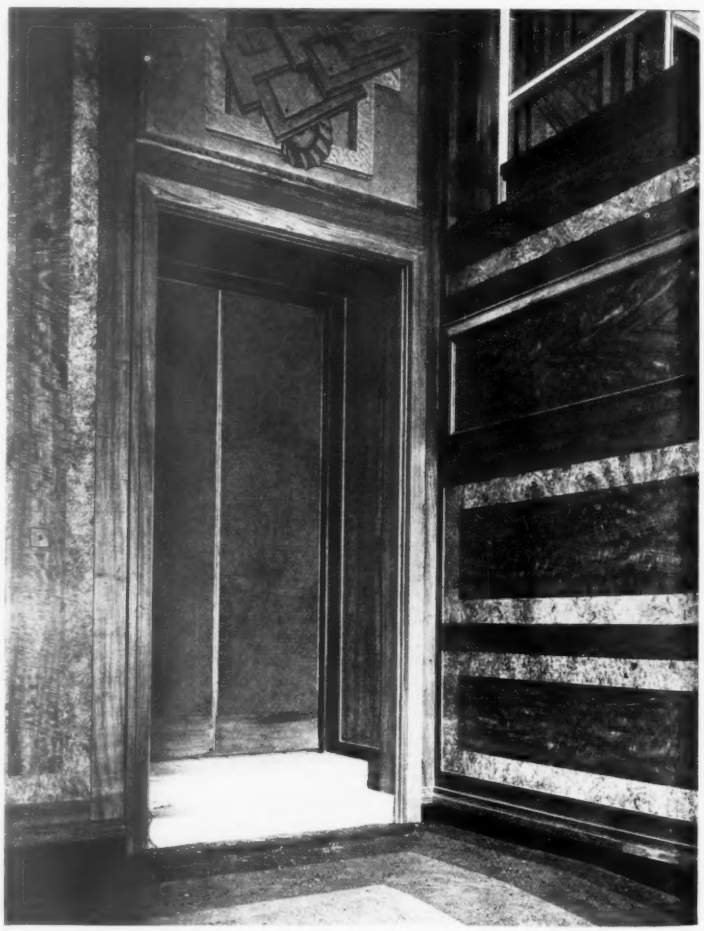
The central panel which bears Mr. Bainbridge Copnall's mural painting forms the "disappearing wall." It is also an acoustic absorbent.

formal compositions, also by Mr. Bainbridge Copnall, one of books and papers and the other of tee-squares and drawing-boards.

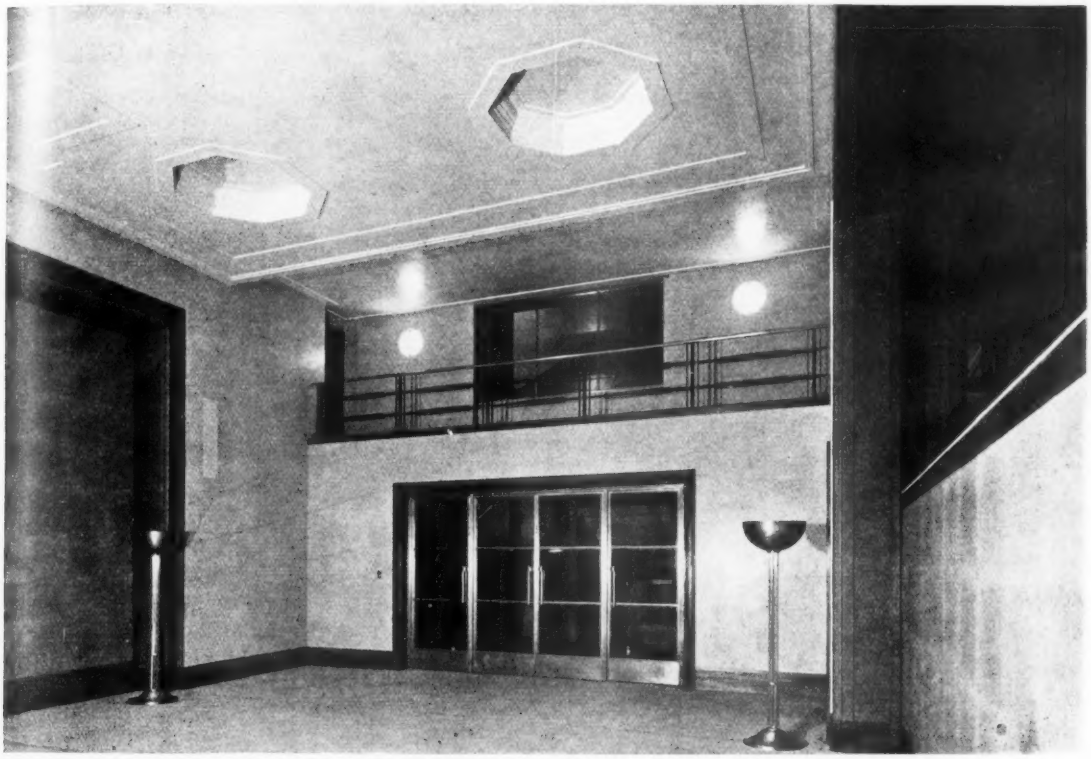
The ceiling, finished in a hard plaster painted white, is both an acoustic and a light reflector. It is unbroken except by a simple moulding round the edge. Light is projected upwards from boxes at the cills of the windows. A motor-driven dimmer controls the lighting; operation is by two pairs of push-buttons, one pair being in the room itself and the other pair in the electrical control room. The light source consists of eighteen lamps of 150 watts each.

Behind the dais is another area of hard plaster acting both as an acoustic reflector and as the lantern screen. Part of the floor directly in front of the dais is finished with Rhodesian teak blocks left bare to act as a further acoustic reflector. The principal area of acoustic absorbent is provided by the seats and carpeted floor. The seating upholstered in brown fabric and the carpet with brown centre and green edges reflect the dominant colours in Mr. Bainbridge Copnall's mural painting.

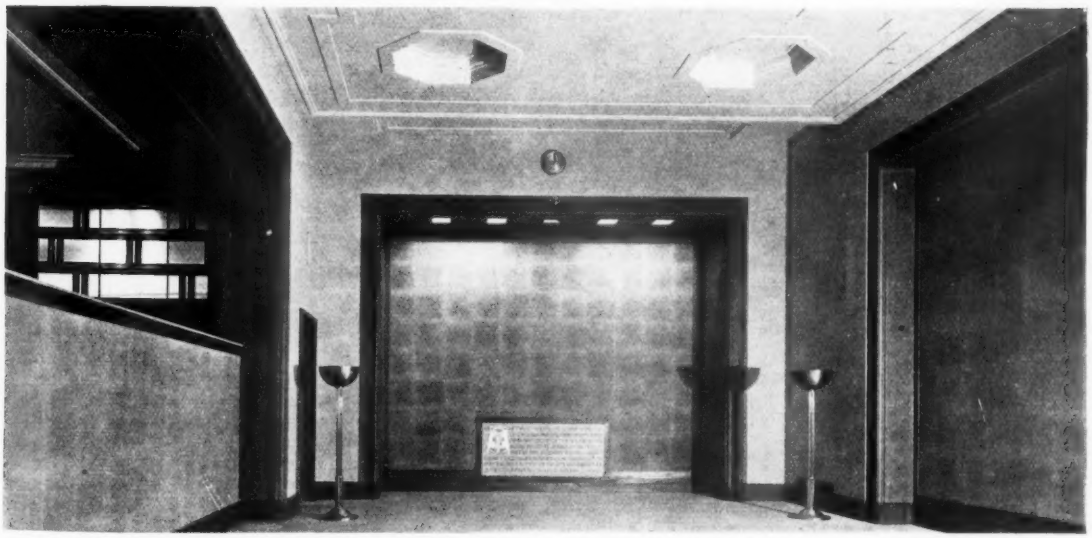
The principal means of ventilation, as well as heating, is by the air-conditioning plant. Warmed air is admitted at window cill level and extracted through special fittings under the seats.



A corner of the Meeting Room showing an acoustic absorbent panel decorated with a painted design by Mr. Bainbridge Copnall.



The Foyer. Above the entrance from the staircase is a gallery connecting the general office and typists' room.



The Foyer. The memorial stone is on the main axis; the wall space above it has been selected as the spot on which the portrait of the immediate past-president is to be hung.

A Bay of the Main Library showing Typical Bookcase, Window and Table

The R.I.B.A. New Building—VII

THE LIBRARY

The Library presented one of the most interesting and complicated design problems of the whole building. Modern library organisation is not only intricate, but is dominated by the mobile human element. The problem could never be presented to the architect with concise clarity. The arrangement, both in general planning and detail equipment, of this library is the result of the closest collaboration, extending over many months, between the Architect and the Librarian, Mr. E. J. Carter. The following notes, contributed by Mr. Carter, are as much for the information of members who will use the Library as a technical description of the plan and equipment.

THE ORGANISATION OF THE LIBRARY

The planning and equipment can only be made clear by a brief statement of the uses and organisation of the Library. It contains several quite distinct functions. If they could have been solved independently the whole problem would have been simple; but this was not possible, for two important reasons. They had all to be housed and worked together within the limited area provided by the site, and the "mechanism" of the Library had so to be organised that it could be worked by a small staff, none of whom can give all his time to one part, but must share a diversity of jobs in every section.

Contents of the Library

The Library contains some 40,000 books and several thousand prints and drawings, which are divided more or less as follows :

A. The Reference Library, subdivided into:

1. A Main Series of Books, about 65 per cent. of the whole stock. These are the books in most immediate demand, yet not of the quality or rarity to require special protection. They are shelved so that every reader can have easy access to them.

2. The Early Works and Rare Books, about 15 per cent. of the whole, are shelved so as to be on open access to any reader on application.

3. The Store Room Series, about 20 per cent. of the whole, consisting of out-of-date and little-used books which do not require to be quickly accessible. These are all in store rooms and are not on open access.

4. The Periodicals are shelved so that the current unbound numbers are immediately accessible and, in the case of all general architectural journals, in convenient relation to the bound volumes. Past volumes of little-used periodicals are kept in a special store, and specialist periodicals in the appropriate section of the main library.

5. Prints and Drawings are subdivided into a group of rare drawings (Burlington, Devonshire and Smithson, *e.g.*) and a main group which is on open access on application.

B. The Loan Library is shelved in the Stack Room close to the entrance, all books being on open access.

C. Information Bureau material, consisting of filed reference plates from periodicals, and a medley of information, bibliographies, press cuttings, minor pamphlets and the like, are filed near the entrance in vertical filing boxes on open access on application.

Principles of Organisation

It will be seen that the principle of Open Access extends throughout the Library. The R.I.B.A. Library is not a public library open to all and sundry, and it has quite properly been decided that the qualification of membership must be accepted as assurance that every member is qualified to use the Library in a proper manner. For the same reason it has been decided to forgo any attempt to twist the plan so as to obtain perfect supervision, which is often a hindrance to quiet, undisturbed work, and which in this case could only have been obtained by an uneconomic disposition of the rooms and their shelves.

Other general principles that dictated design were :

1. That the Library should be conceived throughout as a working library, with the minimum of concession to show. The Library is not what is usually meant (not very fairly) by a "museum." It is first and foremost a working library for practising architects and architectural students. In order to assure freedom from interruption, the Library is not *en suite* with any public apartments, and there will be no showcases of exhibits in the Library to attract sightseers.

2. That the Library should be big enough to allow about 40 per cent. increase in stock without structural additions, and should admit of structural expansion when necessary (or possible, which is not likely to be the same thing). Eventual expansion can come by absorbing the range of offices to the north of the Library, but this depends on the provision of more office space elsewhere.

3. That no books on open access should be shelved out of reach of a person standing on the floor.

4. That there should be chairs and tables near to every range of shelves, so that the carriage of books should be reduced to the minimum and as an obvious convenience to readers. Heavy books are more quickly damaged by a reader trying to hold them in his hand to read while standing than they are if the reader can settle at once into a chair with the book on a table ; our wish for the reader's comfort is not all altruism.

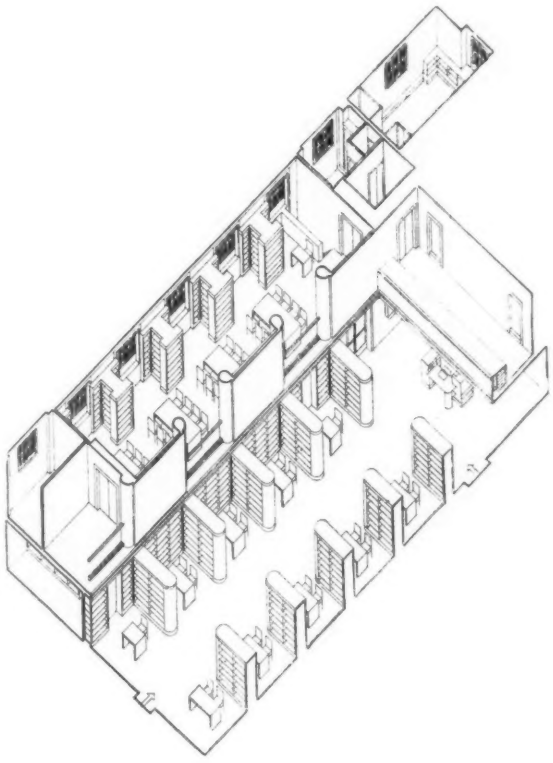
5. Finally, that an attempt should be made to get away from the usual brown sombreness of libraries by the use of colour in the shelving as well as on the floors and walls.

Classification

All the books are *classified* according to an accepted system into one coherent series, as far as that is humanly possible. This means that the library plan must be as open as possible—a library divided into a lot of small rooms is difficult to work on such a system. Thus the reader, in theory and to a certain degree in fact, finds that any single book or subject is flanked by related books or subjects. The series, with some unavoidable jumps, is continuous.

GENERAL DESCRIPTION OF THE PLAN

The reader on entering the Library finds himself in the *Catalogue End*. In the centre is the *Issuing Desk*, where one assistant will be responsible for the issue of loan books and the answering of questions, or will be able to transmit personal or telephone inquiries to the



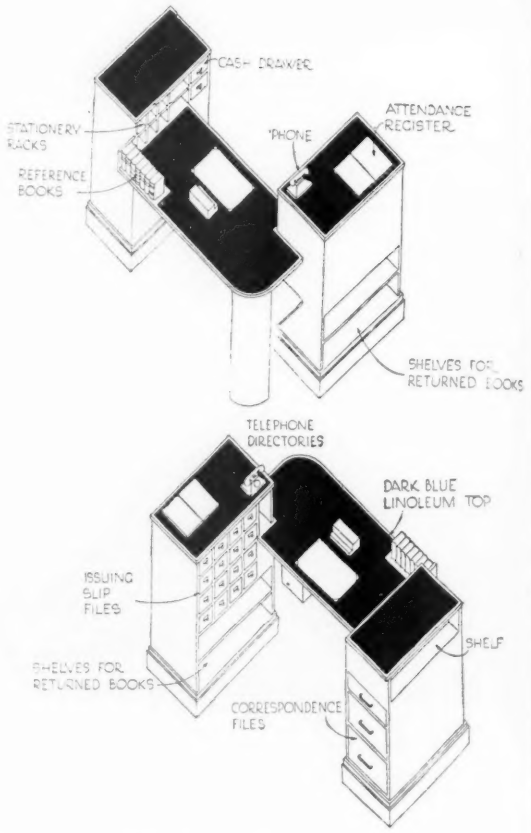
assistant best qualified to give the right answers. The presiding assistant of the Issuing Desk will be as it were the traffic director of the Library. Behind the Issuing Desk are the *Catalogues* in three ranges: on the south the Loan Library catalogues near the door to the Loan Library, on the west (centre) the Reference Library catalogues, and on the north the prints and drawings catalogues.

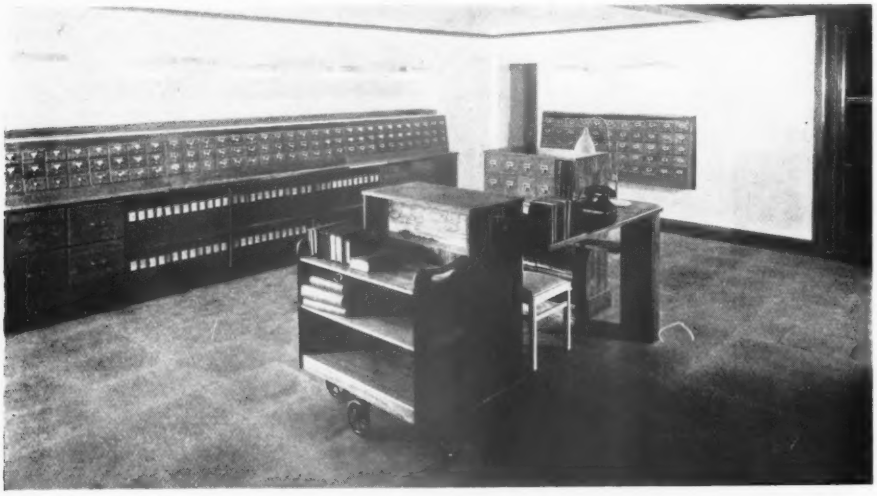
Extending east from the *Catalogue End* is the *Main Library*, in which the main series of Reference books starts with the dictionaries and encyclopædias on the shelves facing the Issuing Desk and leading, in series, up the left-hand side—Professional Practice; Architectural Theory—Design—Drawing; Architectural History. Then down the right side, coming towards the desk again: Types of buildings—educational, public, religious, domestic. The series then continues in the *Reference Stack*, starting at the far end and continuing in the stack until there comes a blank bay dividing the Reference Library from the Loan. All these books are easily accessible to every reader without special permission.

At the far end of the *Main Library* is a section reserved for the Early Works and Rare Books, which will only be accessible on demand. They occupy three end bays. Volumes of prints and drawings and R.I.B.A. archives fill the end wall beneath the drawings gallery.

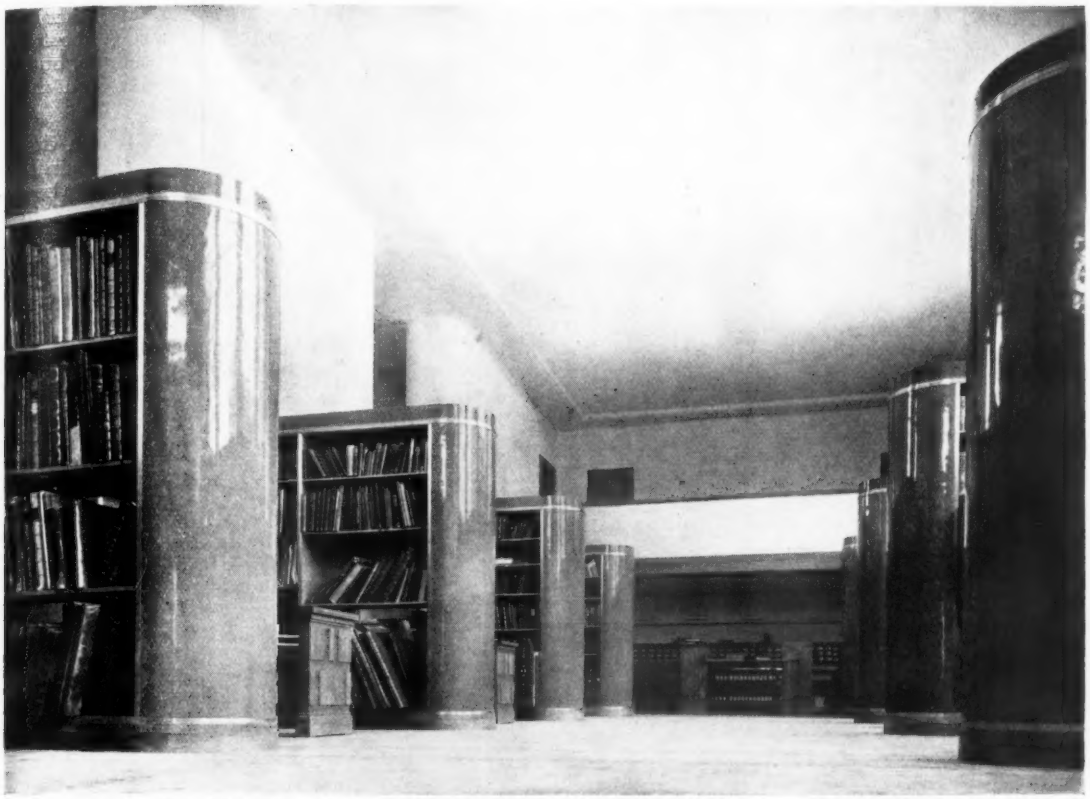
The Prints and Drawings are all housed in the two galleries, east and west, except for a few in store. The manner of housing them will be explained later in the part of this article dealing with equipment.

The workrooms are at the far end of the Library, the *Drawings End*, near the service lift, and adjacent to the study room for special students. On the main library





The issuing desk, of Indian silver graywood, is placed immediately inside the main entrance doors. It is designed to fulfil the multifarious needs of the issuing clerk.



A view of the Main Library looking towards the issuing desk. The rounded ends of the cases are radiators and also conceal the indirect lighting units.

floor is the *Workroom* for book reception, binding, repairs, mounting and framing drawings, etc. This room is equipped with a work bench, sink, water heater, etc.

The Catalogue Room. This is on the upper floor, served by a book lift from near the back door to the workroom. Ideally these two rooms should have been together, but this was not possible. It would have been possible to put the cataloguing staff in the study room, but, apart from the smallness of that room, it was felt that the cataloguers, whose sedentary work is all done in one room, should have the obvious benefit of a room facing south.

The Periodical Room. The centre portion of the south gallery overlooking the Main Library comprises the Periodical Room. This is arranged so that all the more important general architectural journals are shelved with the current unbound issues close by the bound volumes. Foreign journals are on the Library side, British journals on the street side. In the centre of the room are tables seating 20 readers, and the window bays contain desks. The shelves are specially designed to take periodicals, with a tilting shelf to display the current numbers.

At the west end of the Library, the Portland Place end, are the Librarian's room and a secretary's room.

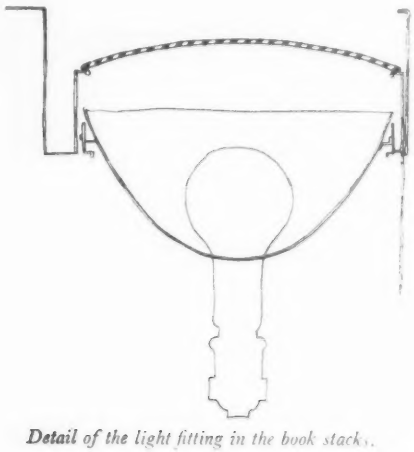
One of the specially made cases for filing drawings.

THE SHELVING

All the shelving in the Main Library, Periodical Room and loan library is in steel. This is probably the only library of importance in which steel has been accepted as the shelf material in main public rooms. The prejudice against its use has partly arisen from the difficulty of making steel conform to the normal Classic or Gothic forms which have generally been rigidly adopted by library designers. It was decided that steel shelving was the most efficient form of shelving obtainable, definitely more flexible in use than wood, more fire-resisting, capable of taking greater loads than wood, with less space loss where heavy sections of material are required and, not least, it gave a valuable opportunity for building-in heating equipment and for the use of colour.

The Main Library shelves are divided into three-foot sections. The maximum depth from fore-edge to back is maintained throughout the height, so that the abnormally large number of folio books can be shelved without restriction. Numberless experiments were made with the co-operation of the shelf-makers to obtain the best method of bearing the shelves. The standard pattern provided by the makers, though very efficient, necessitated an unsightly tier of notches in the front of the bearing pillars, so it was rejected in favour of a simplified form of detached bearer on the Tonks principle, the two little brackets which are hooked into the sides of the cases being joined by a metal strip so that both can be quickly fixed in a single-handed action. The upper half of each double-sided range has a metal division down the centre so as to close the view through the shelves and to isolate each bay as completely as possible. The lower half of each range has, however, been left open so that big books can run through from one side to the other.

The shelves in the Stack Room are standard units of bracket shelves arranged in wide and deep bays with sufficient space between ranges for the insertion of more ranges when required. When this is done there will be no room to place reading tables in the bays, but it will then be possible to cantilever a desk from the shelf standards.



Detail of the light fitting in the book stacks.

The Periodical Room shelving has been described briefly above; in detail it is similar to the Main Library shelving except that special tilted shelves have been provided to take the current numbers of journals in their binders.

The whole of the shelving in the Main Library, Stack Room and Periodical Room have been executed by Luxfer Ltd.

DRAWINGS PRESSES AND BOXES

All prints and drawings, excepting only those of antiquarian size, are kept in boxes made by A. Fincham and Co. on the Solander principle. The boxes are in five sizes conforming to the British Museum standard mount sizes and of four qualities for use according to the value of the material to be boxed. The largest size is double elephant to hold drawings 40 inches by 26 inches.

Boxes are used instead of drawers because they involve the minimum handling of drawings, the whole box being carried to the work table, the drawings being slid from box to cover as they are examined. All the boxes are shelved horizontally. In the Drawings Gallery the metal presses are by Roneo Ltd. They have adjustable shelves and roller shutters in the Drawings Gallery; at the Council Room end boxes are shelved in an open wood rack. All boxes except those of fourth quality are made with pine sides and plywood tops and bottoms, covered with linen throughout, linen and half canvas or canvas and half morocco leather.

THE LIGHTING

The Main Library is floodlit by lights concealed in the rounded ends of the bookcases, using the ceiling as a general reflector. There are ten of these projectors, each of 300 watts. The Periodical Room is similarly lit from the tops of the cases with eight lights of 150 watts each. In designing the lighting Mr. Waldo Maitland took care that there should be enough light to read easily the titles of the books upright in the lowest tiers of the cases. If this were obtained there would be plenty of light on the tables. Several schemes were discussed for the provision of strip lighting to each range of shelves, but were discarded in favour of the general system described above. Provision for table lights has been made, but they will not be added unless found necessary.

The catalogue end is lit by strip lights under reflectors round the wall. The Stack Room has a range of lights down the passage with a group of lights in each bay. These last are operated by clock switches, one to each

The Periodical Room is in a gallery overlooking the main library. Here are available to readers some 60 current technical periodicals, of which the bound copies are on the neighbouring shelves. Lighting is indirect from boxes on the tops of the bookcases. The tables are in Indian silver-graywood, and the chairs in English beech.

bay, which can be set to switch off automatically at a pre-determined time, usually five minutes. Readers will normally visit the stack for only a few minutes, so that this device should prevent waste of current.

THE HEATING

Heating is partially by concealed ceiling panels, but principally by radiators in the ends of the book stacks. These rounded ends are, in fact, radiators; but convected heat is cut off from the rest of the stacks by a thick cork insulation. During the short period that this has been in operation it appears to be highly successful. Natural cross-ventilation is obtained by opening lights in the Main Library and Periodical Room windows.

FINISHES

The steel bookcases are stove enamelled a pleasant blue on the outsides and yellow on the insides, with a small amount of moulding in polished silver bronze.

The floors throughout the Library are finished in cork slabs in two shades of brown, giving a simple and pleasant pattern. The small amount of joinery is in Indian silver-graywood and the tables are in the same wood with blue linoleum tops to match the colour of the bookcases. The chairs are of natural-colour English beech upholstered in cream leather. The wall and ceiling finish above the level of the bookcases is a smooth white-painted plaster.

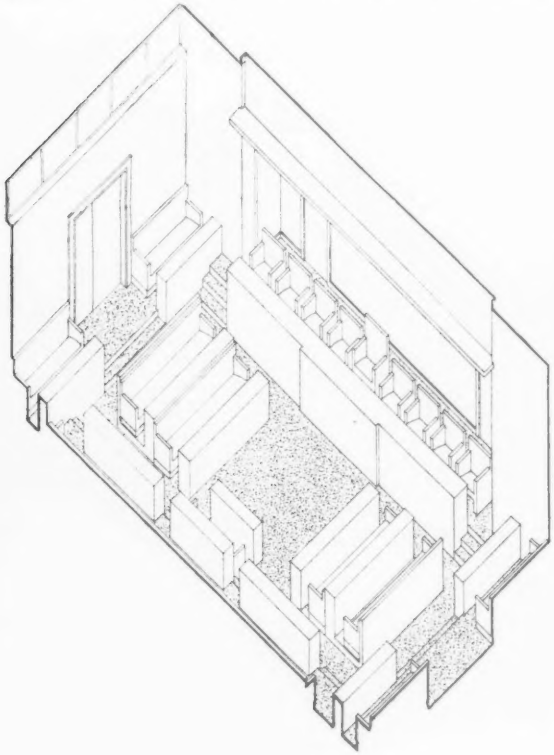
The main entrance doors are of moulded bronze with panels filled with wired glass. Outside on the landing is an illuminated case, built into the wall, in which recent acquisitions or books and drawings selected for special display will be on view. In the front of the Drawings Gallery is a glass-faced electric clock which is visible from all parts of the Library.

One of the plaster ceiling panels on the Council Room landing, modelled by Mr. Morris Wiedman.

The R.I.B.A. New Building—VIII

THE COUNCIL ROOM

The Council Room is placed on the top floor in the centre of the Portland Place front. It is approached from the top landing of the side stair. The ceiling of the landing has been decorated with plaster panels modelled by Mr. Morris Wiedman. They represent, in formal arrangements of figures, various matters connected with the building, such as "architects in conference," "study in the library," "the ascending lifts" and "building work in progress." On the east side a glass screen gives access to a terrace roof, on which a continuous seat and railing are cleverly combined. The six central panels contain engraved and sandblasted glass designs portraying the six great periods of architecture. These are designed by Mr. Raymond McGrath [*A.*].



The Planning

The seating of the Council Room is arranged round a central well in groups of five, four and three seats and has a total capacity of 61: the continuous seats would allow a greater number to be accommodated in the unlikely event of a completely full meeting of all the representatives of the Allied Societies of the Empire. At each end of the room are double doors to allow the Council to vote by division. Two small doors give access from the library gallery to the President's dais.

The Panelling and Furniture

The joinery is a magnificently executed piece of craftsmanship in three kinds of walnut, of different figure and colour. The two longer sides are covered with flush veneered panelling of English "swirl" walnut of "oyster" tint. The desks and seat backs are of English figured walnut of normal "walnut" colour. The pairs of doors at each end are of Australian walnut with English "curl" walnut panels on the outside. On the inside the panels are raised and fielded in Australian walnut and figured Canadian maple. Neither photography nor description can give at all an adequate impression of this work. It has been executed by Messrs. J. P. White & Son.

The Acoustic Treatment

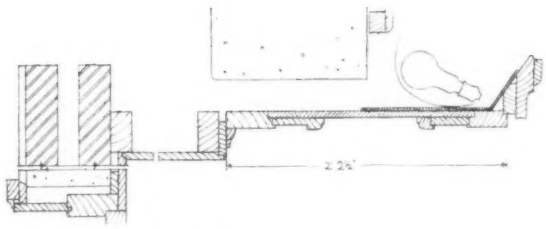
Protection against external traffic noise has been considered before any other acoustic consideration. There are no windows in the wall towards the street, but side-lighting has been obtained by raising the ceiling

level and providing clerestory lighting on the north and south. Although the window area, relative to that of the wall, is small, the lighting is more than adequate since it is direct from the sky and unobstructed.

In case there should be intrusive noise through the windows, a band of sound-absorbing felt has been placed on the ceiling above them. The main sound-absorbent areas are the end walls below the windows, the carpet and seats. The felted end walls are covered with an oatmeal coloured material in two shades. A hard plaster ceiling forms the principal sound-reflector.

The Ventilation, Heating and Lighting

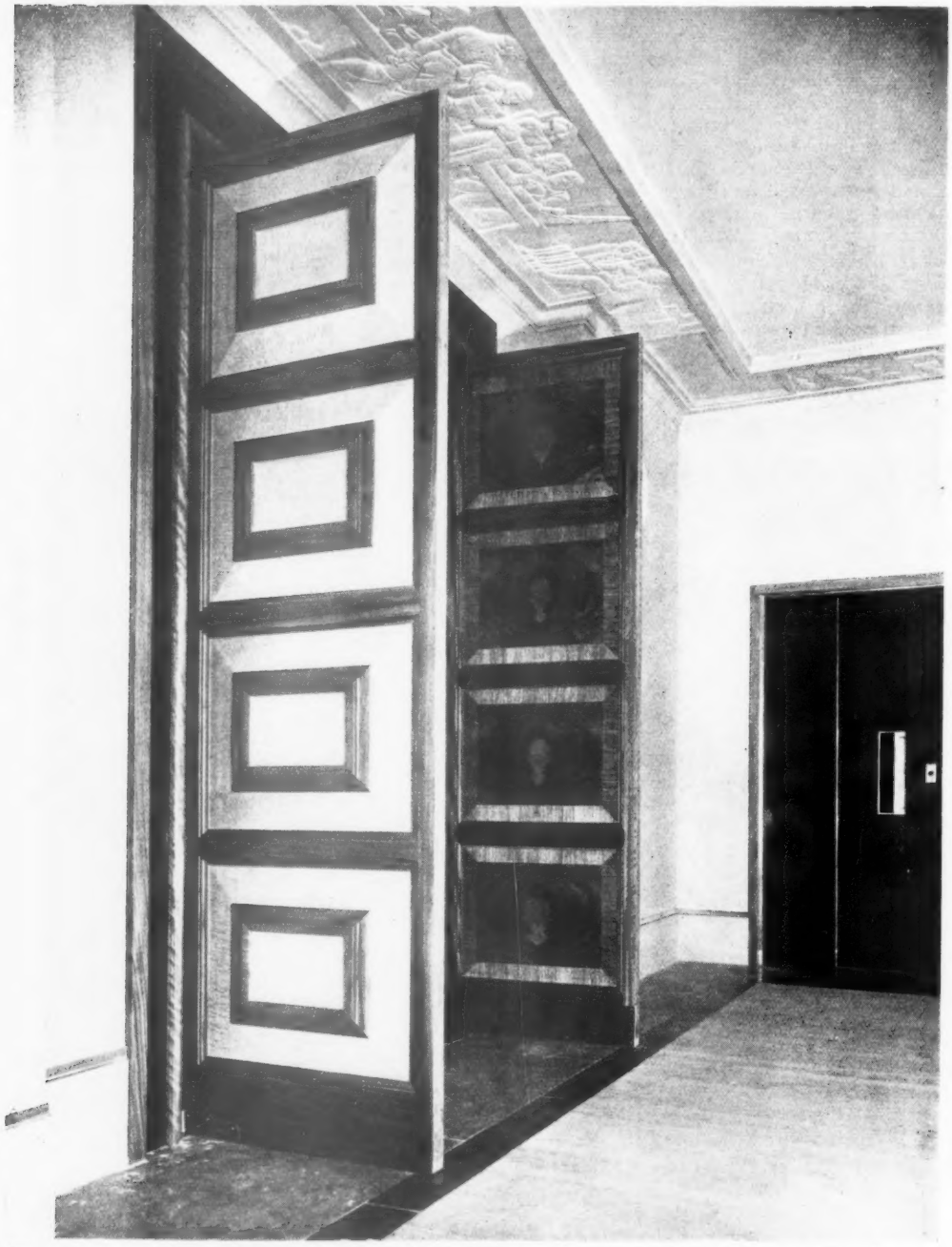
The air-conditioning plant delivers warmed and washed air over the projecting cornices of the east and west wall recesses; the extract system operates through gratings under the seating. In addition, there are concealed floor and ceiling panels.



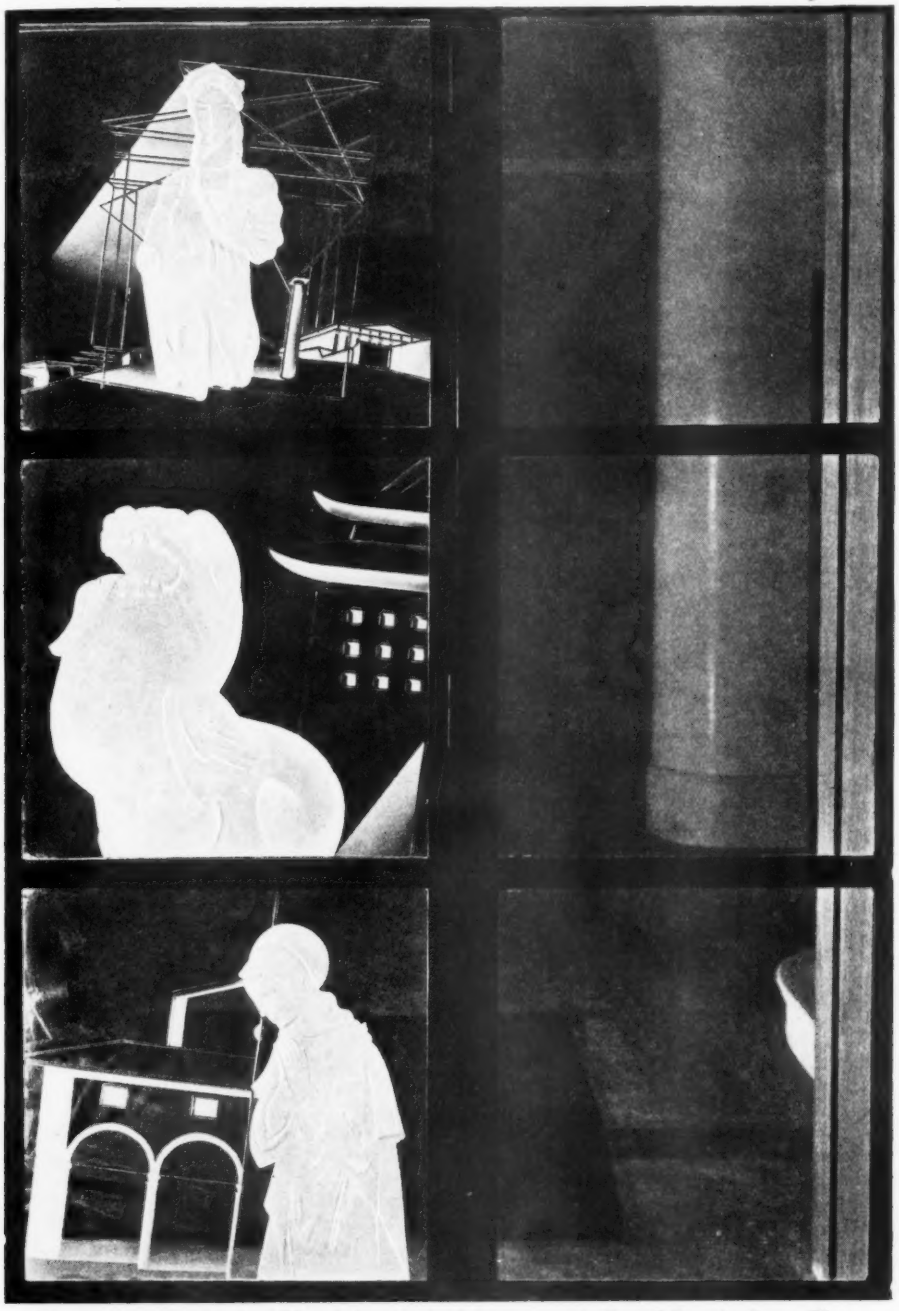
Detail of the cornice lighting.

The lighting is indirect, also from the cornices. Sixteen special mirrored reflectors, containing 150-watt lamps, are spaced at 2-foot centres and give an even distribution over the white ceiling.

A view of the Council Room. The panelling is of English "swirl" walnut of "oyster" colour.



The doors from the landing leading into the Council Anteroom are of figured English walnut, Australian walnut and figured Canadian maple.



Three of the engraved and sandblasted glass panels of the screen on the Council Room landing. They have been designed by Mr. Raymond McGrath [A.] and executed by James Clark & Son, Ltd. They represent the six great periods of architecture.

The Aston Webb Committee Room is lined with pale buff leather in a panel of squares.

The R.I.B.A. New Building—IX

THE COMMITTEE ROOMS AND MEMBERS' ROOM

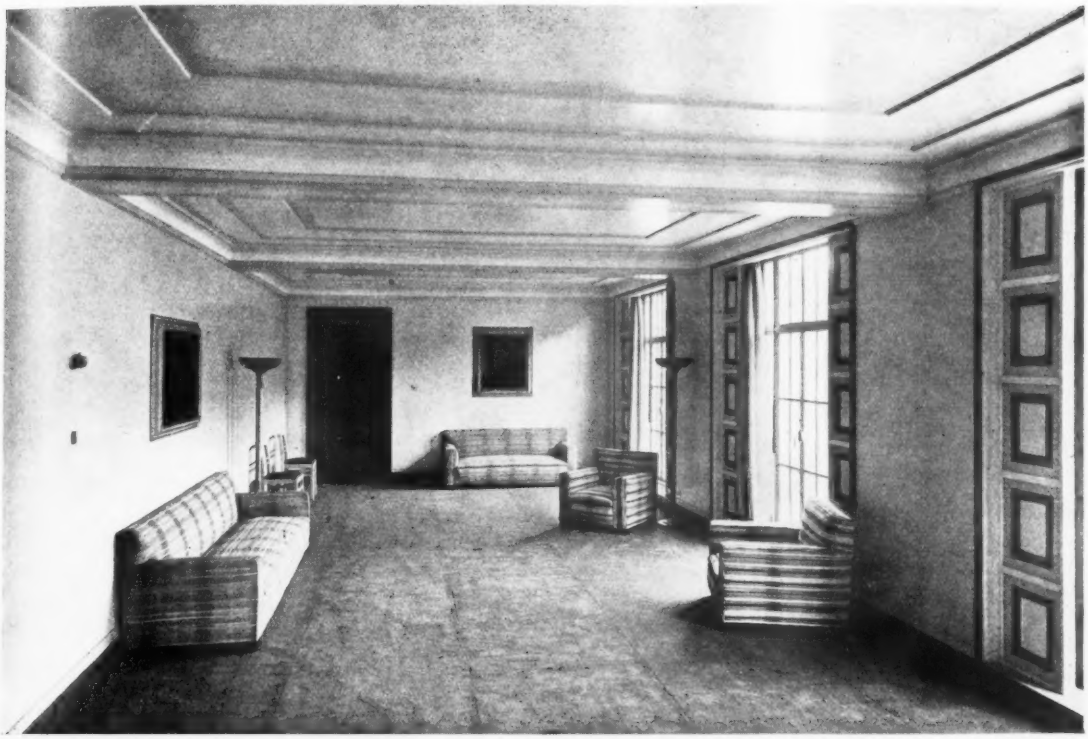
The second floor is formed as a mezzanine round the upper parts of the Henry Florence Hall and the well of the main stair. On the west (Portland Place) side are the North and South Committee Rooms and the Aston Webb Committee Room, the ceiling of the latter projecting above the library floor line. The Members' Room extends along the south side and has access to the balcony overlooking Weymouth Street. On the north side are four small rooms, two of which are the offices of the Architects' Benevolent Society; the others are unallocated, but will probably be used by sub-committees.

THE ASTON WEBB COMMITTEE ROOM

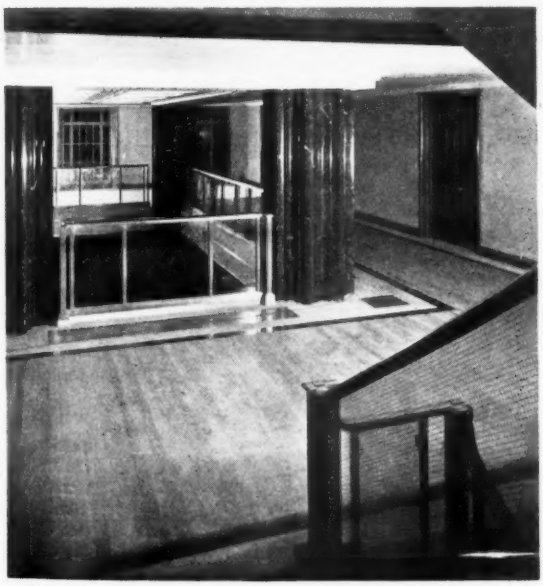
As its name implies, this room is a memorial to the late Sir Aston Webb, one time President of the Royal Academy and of the Institute. The cost of decorating and furnishing this room has been defrayed by Mr. Maurice E. Webb and Miss Webb.

The walls are lined with a material rarely used for mural decoration, namely, leather. The method of use, in a pattern of squares, is entirely novel. The colour is a pale fawn. Indian laurel wood has been used for the joinery in doors, architraves and skirtings. The table is the original Council Room table from No. 9 Conduit Street; it has been given a leather top of light olive green colour. The carpet is a pale brick colour; the chairs are of natural-coloured English beech upholstered in tan moquette streaked with terra-cotta. The curtains are olive green with a shaped, braided and tasselled pelmet.

The portrait of Sir Aston Webb, lit by a concealed spot-light, is balanced by those of two contemporaries, Alfred Waterhouse and John Belcher. General light to the room is from four ceiling pendants.



The Members' Room in which some of the pictures owned by the R.I.B.A. are well hung. The colour scheme was designed and the fabrics chosen by Miriam Wornum.



The balcony on the Committee Floor round the main stair well seen from the side stair.

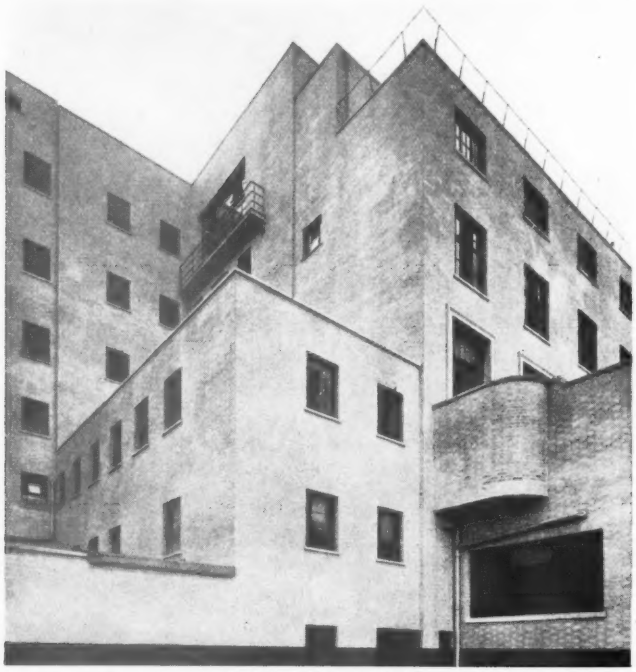
THE MEMBERS' ROOM

The Members' Room is to be used as a lounge and writing room; it will be supplied with the current popular periodicals. The room is also to be used by the Council Dinner Club, which entertains to dinner before General Meetings the lecturers and guests. At the east end is a service door leading to the kitchen on the same floor. The kitchen will also supply coffee and tea service to members.

The walls and ceiling are painted with a colour scheme designed by Miriam Wornum, who has also selected the fabrics. A warm beige is the general colour, gradated to a darker tone on the beams. The panels at the sides of the windows are brown, beige and off-pink.

The furniture consists of four figured walnut tables (from No. 9 Conduit Street) and deep easy chairs and settees, horizontally striped in green and old rose on a pastel ground. The curtains are striped in tones of brown and faded rose. Lighting is by floor standards.

On the walls have been hung some of the pictures, principally landscapes, which the Institute had at Conduit Street. There, for the most part their fine qualities were concealed; here they are displayed to advantage.



The back of the building.

The R.I.B.A. New Building—X

THE OFFICES AND SERVICES

The Institute employs directly a staff numbering forty-four, under the Secretary, Sir Ian MacAlister and the Assistant Secretary, Mr. C. D. Spragg. The staff is divided into the Chief Clerk's department (Mr. F. G. Baker), the office of the Board of Architectural Education (Secretary, Mr. Everard J. Haynes), the Library and the R.I.B.A. JOURNAL—the last is subdivided into editorial and advertisement departments—(Librarian and Editor-in-Chief, Mr. E. J. Carter). This organisation is not rigid, as the principle of interchangeability is maintained as far as possible, in order to prevent delay in work from the possible illness of individuals. The Chief Clerk exercises supervision over the junior members of all sections of the staff.

THE GENERAL OFFICE

For this last reason the majority of the staff have been accommodated in the general office, which is placed along the south side on the ground floor. The visitor finds the enquiry counter on his right-hand side in the entrance hall. Doors on both sides of the counter lead to the general office and the Assistant Secretary's room. The typists' room is on the north side of the entrance hall, with a direct connection to the general office along a balcony overlooking the Foyer. Outside the typists' room is an illuminated notice board which members going to the lifts will pass. Also on the north side are the rooms of the Secretary and the Secretary of the Board of Architectural Education.

The service stair and lift give direct access at the east end of the building to the main document storage in the basement. At one end are the telephone operator's room and the automatic internal exchange. The "strong-room" is a fire-resisting enclosure for irreplaceable documents; a burglar-proof strong-room was considered to be not necessary.

The Library and R.I.B.A. JOURNAL staffs are necessarily organised separately from the general office staff; both are directly under the control of the Librarian-Editor. The R.I.B.A. JOURNAL staff is conveniently housed in five rooms on the north side of the Library main floor. A short corridor from the side staircase and lift well ends at a counter in a centrally placed typists' office. On the east of this office are two rooms occupied by the Technical Editor and his assistant, and on the west the rooms of the Advertisement Manager and his assistant. The detail fittings, such as desks, cupboards and benches have been carefully worked out to meet their various purposes; the greater part of the furniture is built-in.

THE KITCHENS

The service block at the east end has been very cleverly arranged to serve all floors without awkward circulation over the public parts of the building. The three most important points are the foyer (for refreshments after general meetings), the Henry Florence Hall (for banquets), and the members' room (for light refreshments and the meetings of the Council Dinner Club). The fact that the first and third of these

functions are fulfilled by staff and the second (banquets) by caterers has led to the provision of two distinct kitchen units. The first and smaller of these is a well-equipped kitchen at the level of the Members' Room; this placing allows direct service at the Council Club dinners. The second consists of three floors of service rooms which are equipped with sinks, gas and electric points only, so that caterers for banquets can supply their own portable cooking and hot-plate equipment. These three rooms are connected with a pair of electric service lifts; the lowest room at the level of Williams' Mews is a receiving and dispatch room; the intermediate floor can be used as a scullery; the upper floor has three rooms altogether, providing ample space for cooking and service at the level of the Henry Florence Hall. Lavatories and cloakrooms for waiters and waitresses are provided.

The small kitchen occupies little floor area, but is remarkably efficient and can be regarded as a model. The equipment is gas heated and the wearing surfaces are of stainless steel. A three-oven unit for general roasting, baking and boiling purposes is placed against the wall with a gas griller and toaster alongside. A combined hot closet, carving table and bain-marie is placed conveniently to the service passage. In the service passage are three urns for hot water, milk and coffee. The two tables have stainless steel tops and the combined sink and draining board unit is in the same metal. A large electric refrigerator completes the equipment.

THE STAIR CIRCULATIONS AND ESCAPES

It will be seen from a study of the plans that the main stair ceases at first floor level, the side stair on the north side thereafter continuing to roof level. This was one of the many features of the original competition designs that have been retained. At the east end of the building the service stairs on the Weymouth Street side run the full height of the building, and there is a secondary stair at this end, connecting the three banquet service floors only. An external iron escape on the north side runs from the terrace roof at top floor level down to the main terrace over the meeting room, continuing from the opposite corner down to Williams' Mews. There is also a direct escape from the meeting room to the mews.

THE LIFTS

The lift installation comprises two high-speed passenger lifts, a goods lift, two service lifts and a book lift. The two passenger lifts run at 400 feet per minute and carry 10 persons each. The time taken direct from basement to top floor is only nine seconds, yet so smooth is the drive and so even the acceleration that no discomfort is felt. The method of control is known as "collective," which requires "up-down" push buttons at the landings with the usual push-button box in the car. An intending passenger presses the button appropriate to the direction in which he wishes to travel, and the car travelling in this direction will stop automatically. If

The General Office is equipped with grey steel furniture.

several persons enter the lift, the floors at which they wish to stop can be pre-set on the button box. For example, if three persons enter at the ground floor, one wanting the first, one the third, and one the fourth floor, the buttons for these floors are pressed in turn, and the car will stop automatically at them. If meanwhile a person on the second floor, wishing to go to the fourth floor, presses the "up" button on the landing, the car will stop automatically for him at the second floor. When leaving the car empty it is not necessary to close the inner gate, and the outer two-leaf doors are weighted to be self-closing; so that it is impossible for negligent or selfish persons to detain the lift at a landing.

It is possible to set the mechanism so that, when not in use, the lift will return automatically to the floor, usually the ground floor, at which it is most likely to be needed. The mechanism is run by a motor generator; if the lift is not used for five minutes this ceases to run; pressure on any button starts it again. This makes for economy in current costs.

The high speeds combined with push-button operation necessitated the employment of multi-voltage control, which gives rapid and smooth acceleration and enables the cars to stop level with the floor regardless of load or rope stretch. The motors are gearless, which results in silent and vibrationless running.

The passenger cars are finished in English swirl walnut with a Macassar ebony skirting; lighting is indirect, from a metal cornice.

The goods lift has a capacity of one ton and a speed of 100 feet per minute; it is equipped with micro self-levelling equipment, so that the car stops level with the floors and maintains its level regardless of addition or removal of load. These lifts, together with the food service lifts and book lift, are push-button operated.

THE HEATING AND VENTILATING INSTALLATIONS

The loss of heat from this building under standard winter conditions is approximately one-and-a-half million British thermal units per hour and will be made good by a low-pressure hot-water installation served by an electrically-heated thermal storage plant fixed in the basement.

The electricity supply company have fitted up a sub-station with transformers and main switchgear in cellars under the pavement, the station being linked up with their high tension ring main, providing two sources of supply, with automatic change-over switches operating in the event of breakdown in either direction. Service cables are brought from the transformers to the main switchboard fixed in the control room in the basement to serve the various power and lighting supplies for the building, while a 6,600 volt armoured cable is brought direct from a main switch in the cellars to the electrode boiler for the heating apparatus. In the electrode boiler the water itself is the heating element.

The thermal storage plant consists of a 300 kilowatt high-tension electrode boiler connected to a 6,600 volt three-phase supply, coupled to two mild steel water storage vessels each 8 feet diameter by 20 feet long. This plant is controlled by a time switch to operate during predetermined "off-peak" hours, i.e., during the night, for which purpose electricity is supplied at the special rate of 0·2d. per unit. Water heated in the boiler is circulated to the storage vessels by a centrifugal pump during the night and is ready for mixing with cool water of the heating installation during the following day. The switch and instrument board is fixed in the control room but supplementary switchgear is fitted adjacent to the plant, in case it should be necessary at any time to revert to hand control. Normally, the whole plant is automatically controlled and regulated according to the load, and is, of course, fitted with automatic devices to switch off current if the boiler pressure becomes excessive, if circulation through the boiler fails by any cause, or if the temperature continues to rise beyond the limit set by the normal control.

The various rooms and offices are warmed by radiators, floor, wall and ceiling panels, each according to the means best suited to their individual requirements. The Entrance Hall, Foyer and Henry Florence Memorial Room have floor panels in which pipes are covered by the floor-finishing material, which in most cases is marble. The Library is warmed by plaster ceiling panels and by metal curved panels at the ends of the book-stacks. The Council Room, Reception and Committee Rooms have both floor and ceiling panels. The Henry Jarvis Memorial Room is tempered by ceiling panels, but, like the Exhibition Room and Council Room, is mechanically ventilated. The offices and general rooms are warmed by ray-rads, convectors and wall panels as the case may be. A 12-point distant temperature indicator enables the engineer in charge to read from the control room the temperature in various parts of the building and make adjustments accordingly.

It will be seen that the installation is designed to produce comfortable conditions by low temperature radiant heat rather than by convection or warm air currents, and will enable full use to be made of open windows for ventilation in the general rooms and offices when desired. The panels and radiators will be heated to a maximum of about 125° Fahr. in severe weather, while the thermal storage plant serving them can, under the static head available, be heated to about 260° Fahr. without boiling. An ingenious thermostatically controlled modulator, or mixing valve, is employed to mix automatically the water returning from the warming installation with such amount of high temperature water from the storage vessels as will produce the requisite predetermined temperature in the flow to the system. Hot water supply to the sinks and lavatory basins is undertaken by two electric immersion heater boilers.

VENTILATION

As mentioned before, natural ventilation by means of open windows is provided for the general rooms and offices. The Henry Jarvis Memorial Hall, Foyer, Henry Florence Memorial Hall and Council Room are provided with a balanced system of mechanical ventilation. Fresh air is drawn from above roof level through a shaft to an air-conditioning plant in the basement, the air passing successively through tempering coils, a viscous self-cleaning filter, air washer and heating battery, whence it is delivered by an electrically-driven centrifugal fan, filtered and tempered in respect of temperature and humidity to ducts serving the rooms. A similar system of ducts connected to another electrically-driven centrifugal fan in the basement draws vitiated air from these rooms and discharges it through another shaft. Interconnection between the main fresh and extract air ducts with damper control permits recirculation when desirable.

Owing to the need for economy this plant has a capacity for dealing with only about one-half of the total maximum possible duty. Damper control enables the plant to deal alternately, but not together, with the full duty of the Henry Jarvis Memorial Hall or the Henry Florence Memorial Hall, in addition to the Council Room.

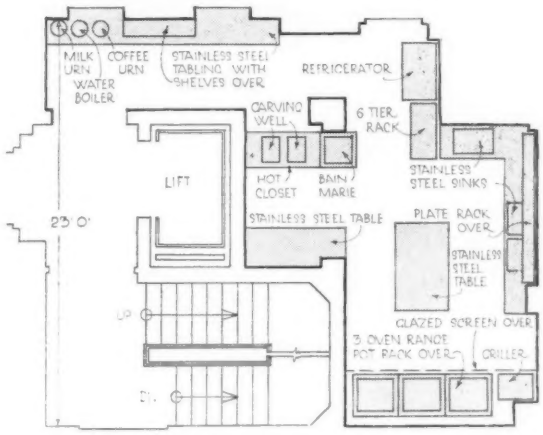
THE TELEPHONES

The telephone installation consists of a private branch of four lines, from the G.P.O. Exchange, with extension lines in all the principal rooms and offices. These are supplemented by house phones between the principal executive officers and their staffs and a system of call signal lights in the Library. Two coin-operated public telephones are situated near the Cloak Rooms.

THE CLOCKS

The electric clocks in the building are operated on a new system which is in the nature of an amplification of the now common synchronous electric clock. The master clock is itself of the synchronous type, driven by the time-controlled A.C. mains, and therefore always gives the correct time. The subsidiary dials, operated from the master clock, are therefore equally reliable.

An interruption of the electricity mains supply does not stop the clock system. An automatic change-over switch brings instantaneously an accumulator supply into service; the accumulators are kept charged by a trickle charger and are capable of running the clocks for several days. When clocks are advanced or retarded at the change-over of "Summer Time," it is necessary to alter the master clock only, thus eliminating the risk of inaccuracies that alteration of the individual subsidiary dials might bring about.



A photograph and plan showing the detail equipment of the small kitchen at the level of the Members' Room, of which the service door is on the left in the plan.

Basins, mirrors and lights in one of the lavatories.

The whole of the mechanical and electrical equipment and the plumbing services throughout the building have been under the direction of Mr. W. W. Nobbs.

THE PUBLIC ADDRESS EQUIPMENT

This has been to some extent described in the chapters devoted to the Henry Florence Memorial Hall and the Henry Jarvis Memorial Hall. Briefly, it can be made to serve five distinct purposes as follows :—(1) By means of "soft-speakers," built in as decorative elements, it can be used to amplify naturally and imperceptibly the voice of a speaker. The amplifier is placed in a service room and is connected to both halls and can be used for either. Its use ensures that speakers in the Henry Florence Hall at banquets (audibility is almost invariably poor at banquets) will be heard, and that persons in the back of the Foyer will be certain of hearing speakers on the rostrum, when the "disappearing wall" is down. (2) Speeches can be broadcast from the Henry Florence Hall to the Henry Jarvis Hall and vice versa. (3) Gramophone records can be broadcast. (4) It can be used for talking films in the Henry Jarvis Hall. (5) Provision can be made for radio distribution.

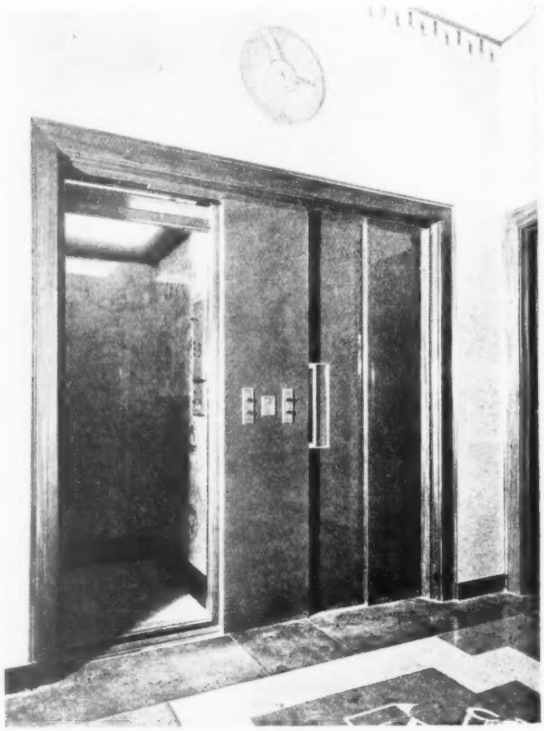
LOCKS, FLOOR SPRINGS AND IRONMONGERY

The detail equipment of the building has received an unusual degree of attention. The whole of the locks are under a master key, a system somewhat similar to that used in hotels. Each key is stamped with a number and the initials "R.I.B.A." The makers keep a record and can supply a duplicate of any key on demand, so that it would not be necessary to send either a key or lock to the works.

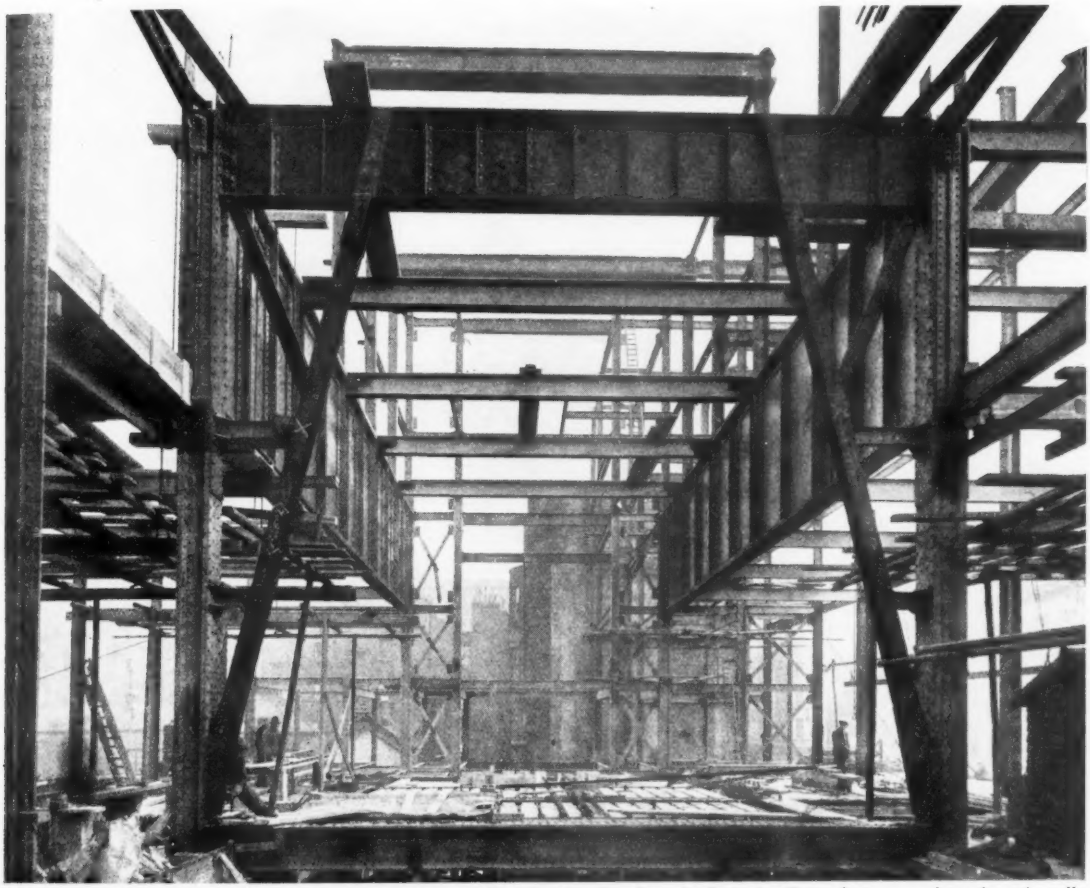
The usual bar-type panic bolts on exit doors have been superseded by a simple knob, marked "Push," which on a slight pressure opens both doors. The flush bolts are of a new type; when bolted they lock in position and are released by pressing a small knob; this supersedes the lever type which may be left projecting and damage the opposite door edge.

Floor spring hinges are provided for the doors of all public rooms, both of metal and wood. They are of the type to suit shallow floors and are sealed against entry of water. If the door is pushed to the fully open position, it remains open, a slight pressure releasing it. This avoids the necessity for hooks or other devices to hold it open. The spring tension, closing speed and hang of the door can be adjusted.

The visitor interested in door equipment will find something to look at on almost every door. For example, in high doors and windows espagniolette types of bolts have been used, so that no top bolt is out of easy reach.



The lift car in English "swirl" walnut and Macassar ebony.



The central portion of the steel frame under construction. The view is taken from the Reception Room floor across the main stair well looking into the Henry Florence Hall. The two large girders in the sides of the ceiling supporting the superstructure are clearly shown, as well as the central wind bracing system.

The R.I.B.A. New Building—XI

THE STRUCTURE

In general the structure and the methods of erection follow present-day practice for large buildings in London. The steel frame, brick-filled and stone-faced and with hollow-tile structural floors, is not likely to provide sensational news for structural experts. None the less, there are many technical points of great interest in the construction, some of which, if not used here for the first time, can be regarded as novel.

Of these the most important is that the architect and structural engineers have worked with a degree of harmony and mutual understanding that is unusual. Neither has dictated to the other; the architect made his original design in terms of "frame"; the structural engineers met this with a very clever steelwork design fulfilling the architect's wishes in such matters as clear spans and placing of point loads. In consequence the building has both a free plan and is an expression of its structure. There are, on the one hand, no "fakes" in the architecture, no false ceilings, plaster barrel vaults, steel-framed domes or hollow columns; and on the other, there are no beams and stanchions which were unwanted by the architect; nor, when the engineers had finished their calculations, were the plan or design amended. The framed construction is very apparent, particularly in the interior, and the engineers consider that the design could not have been carried out so satisfactorily with any other structural system but the steel frame.

It is hardly necessary to point out that the interest and beauty of the interior of the building depends to no small extent on the clever inter-relation of voids of different sizes and proportions. This was particularly commented on by Mr.

Robert Atkinson when speaking on behalf of the Jury of Assessors at an Institute General Meeting.

The whole of the structural work has been designed and supervised by Messrs. R. T. James and Partners, of whom the principals are Mr. R. T. James and Mr. P. C. C. Hausser.

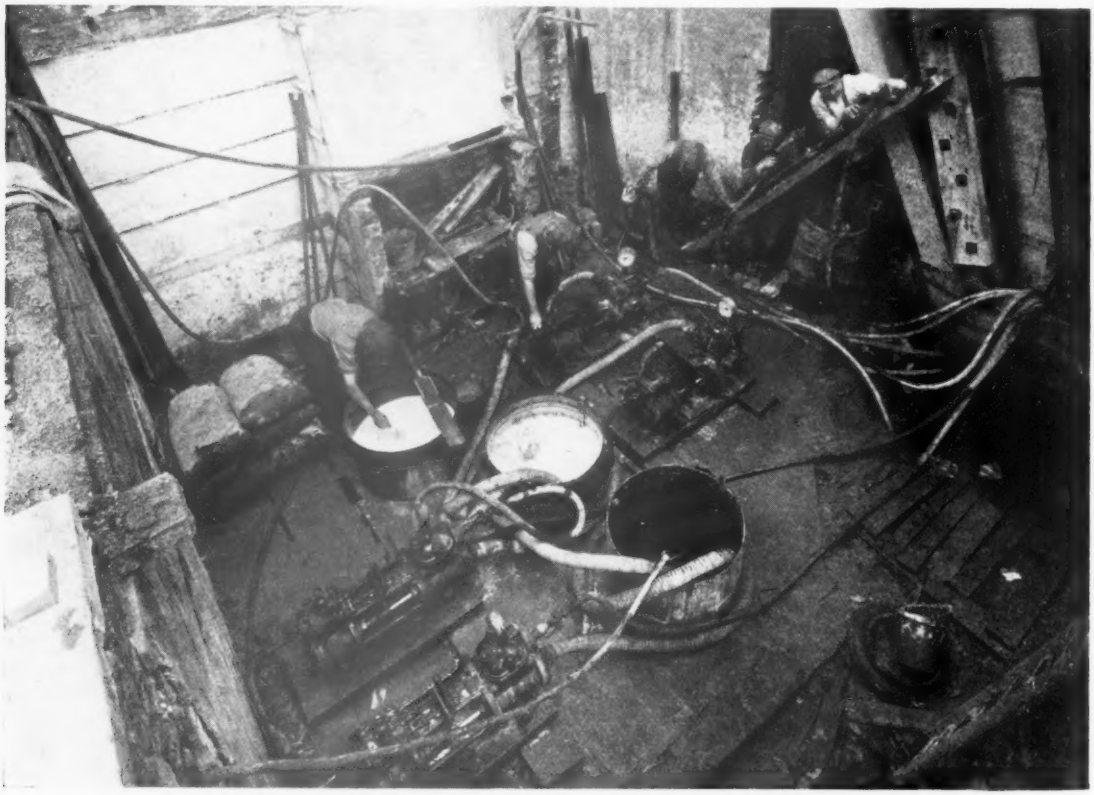
THE FOUNDATIONS

The excavation was found to be normal for the West End of London—that is, the London clay lay at about 14 feet below surface, and was overlaid with ballast and sand. The site was found to be wet (the underground stream after which Conduit Street is named runs nearby), and the deeper part of the excavation—the sub-basement—was, therefore, enclosed with sheet steel piling, except at one place. This last was treated with the "Joosten" ground-hardening process, described below, since pile-driving was considered inadvisable at that point.

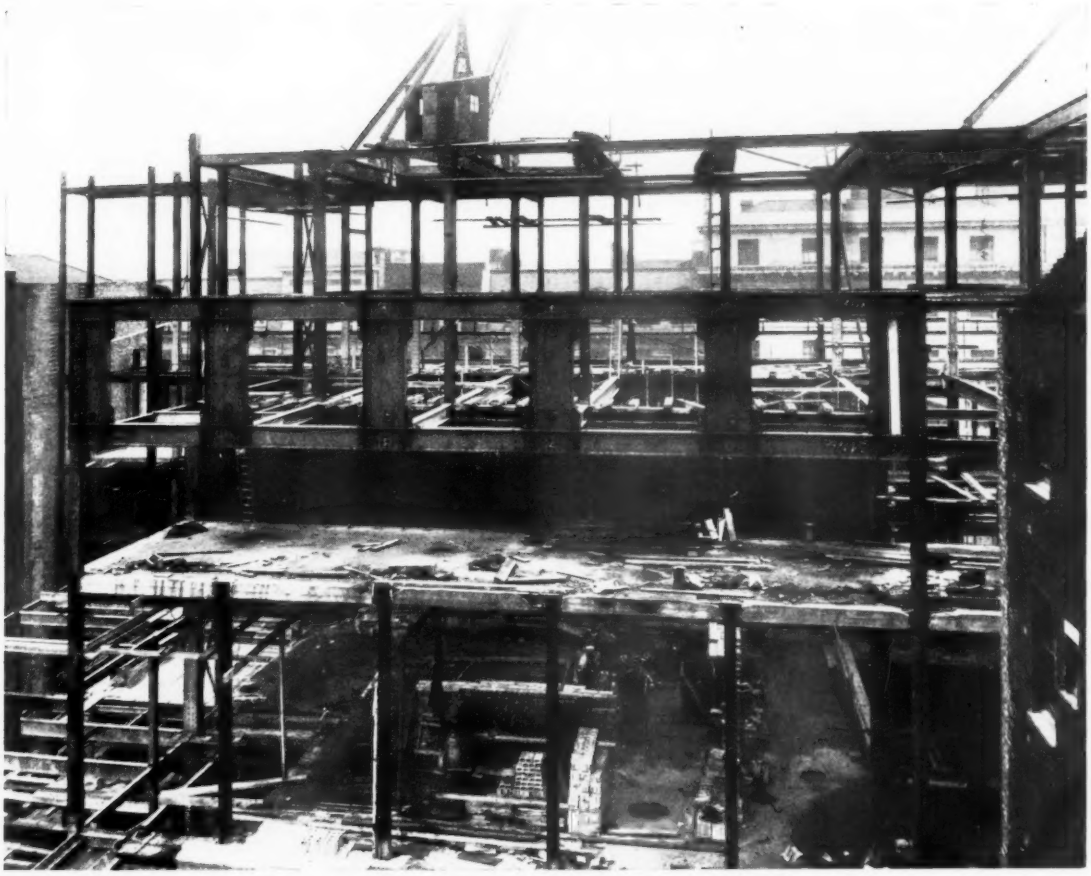
It was not necessary to excavate the whole of the site to the level of the London clay; the problem therefore arose of transmitting the loads from those stanchions not in the basement down to the clay. The ground was excavated to the clay under the stanchion positions only, and the holes filled with 10 to 1 concrete. Over the 10 to 1 concrete was placed asphalte tanking, a reinforced concrete pad being then placed over the asphalte. Stanchions transmitted their loads by means of machined steel bloom bases to the reinforced concrete pads. The general idea of the foundations was to proportion the steel bases so that they exerted a stress of 30 tons per square foot on the reinforced concrete pads, which in turn spread the load to exert a limiting stress of 10 tons per square foot on the 10 to 1 concrete, which finally transmitted the load to the clay. All reinforced concrete work in the foundations is insulated from the action of ground water by asphalte tanking.

The foundation problem was considerably complicated by the proposal to add two storeys to the building at a future date. This would increase the stanchion loads to degrees varying from 20 to 150 tons.

When loads are added to a structure an increase in settlement is inevitable; the principal object is to see that the stanchions settle as evenly as possible, or, in other words, to make the change in the intensity of loading on the ground as small as possible. One way of achieving this would have been to work to a low stress on the ground, say 2 tons per square foot. But this is an uneconomical way of preventing dangerous settlement, and it was, therefore, decided to link the stanchion bases together as much as possible so that future changes in loading would lead to as little change in the intensity of stress as possible. Therefore the foundation areas were proportioned so as to obtain a uniform stress on the ground with the future



The ground hardening work in progress. Consolidating the ballast under the party wall foundation.



The north side of the steel frame showing the Vierendeel truss.

building—that is, with two storeys added and the extension in Portland Place completed, with a maximum stress of 4 tons per square foot when any foundation is fully loaded with 100 per cent. live load. Reinforced concrete pads were extended between the foundations to act as cantilevers and beams, so designed as to spread the load over the foundations with as uniform a stress as possible.

The smaller excavations (approximately 6 feet square) under the stanchions were not sheet-piled. It was considered that they were small enough for the water to be controlled by pumping without risk to adjacent structures. This was found to be the case, though there is little doubt that the work was aided by the abnormally dry weather then prevailing.

THE GROUND HARDENING

This process, though not new, has been very little used in this country. It consists of impregnating the ground with a chemical composition of which the main ingredients are calcium chloride and sodium silicate which combine on the ground to form calcium silicate. This renders a normal subsoil of gravel and sand not only reasonably watertight but capable of bearing loads up to 14 tons per square foot.

The party wall in Weymouth Street was old and poorly constructed. The existing foundations were 2 feet below basement level, and the blue clay was 14 feet below. The intervening ground consisted of sand, gravel and some brown clay; the standing water level was 8 feet above the blue clay. Normal underpinning and pumping was, therefore, likely to be dangerous.

The "Joosten" process in operation is somewhat similar to pressure grouting with cement. Holes are drilled in the ground and the binding material forced in under pressure. The action is, however, colloidal, and gives a more uniform strength throughout the mass treated than does cementation. It is also more watertight.

The extent of the ground treated under the party wall was about 8 feet thick. Excavation to the full depth was subsequently carried out without using any timber walings to support the sides of the treated mass of ground, and the amount of pumping was negligible.

The use of this process brought other advantages. It would have been very difficult to complete the sheet piling on this side because of the presence of the raking shores supporting

the party wall. Pile driving might have injured the shaky party wall. The absence of timber walings enabled the retaining wall to be built and the asphalting to be applied with the greatest of ease. Finally, it was doubtful whether the existing foundation would have been capable of bearing the party wall with the cross walls removed in spite of the use of shoring.

THE STEEL FRAME

The unusually large voids of the interior presented several problems in the design of the steelwork of which the three chief were : (*a*) How to collect the loads on the principal points of support. (*b*) How to provide adequate lateral stiffness. (*c*) How to carry the future office floors.

With regard to (*a*) it should be realised that the Henry Florence Hall lies transversely across the Meeting Room and Foyer and neither has intermediate supports, while above the Henry Florence Hall is the Library. The Portland Place end of the building and, to some extent, the bays along the Weymouth Street front followed normal practice in having stanchions spaced at 17 feet 6 inches with a central bay of 29 feet 4 inches on the Portland Place front and at 11 feet 9 inch centres on the Weymouth Street front. The large interior voids were mainly carried on four heavy stanchions with two plate girders each 60 feet long and 11 feet 7 inches deep and weighing 35 tons each. The ends of the girders were built into the stanchions and very heavily stiffened, so that in effect the stanchion is carried through the girder. Each of these stanchions carries a load of 650 tons. The girders form the sides of the central part of the ceiling in the Henry Florence Hall.

The stanchions in the north wall of the Henry Florence Hall are carried by a shallow girder over the Meeting Room, but these are relatively of light weight, since they only extend the height of the Hall itself. Above the Hall are two floors of offices, and the method of carrying them is the most novel point in the steelwork design. The uppermost of these floors was added after the general designs were made, partly in order to provide for probable future extensions of the Library stack space and partly to house the then recently increased R.I.B.A. JOURNAL staff. Libraries are tending to expand at an indeterminate but certainly ever-increasing rate, and it was felt that this provision, if made now, would remove all risk of an overgrown Library having to be split up in, say, 20 or 30 years' time.

It was clear that this possible future load could not be carried on the shallow girder over the Meeting Room without risk of inconvenient deflection. The uppermost floor (the future stack) was therefore supported by a Vierendeel truss spanning the whole width of and carried on stanchions at the sides of the Meeting Room. The Vierendeel truss is an unusual form of girder of which the peculiarity is that the normal web system, supplied by the solid web in a plate girder and by the diagonal bracing of a lattice girder, is dispensed with, the shearing forces being taken up by the stiffness of the joints between the horizontal and vertical members of the truss. Its advantage, therefore, is that it allows window openings to be pierced in the girder. It is shown in the photograph on page 75, and it will be seen that the truss forms the uppermost (future stack) floor, that the north wall of the Henry Florence Hall has a system of light stanchions and that the intermediate office floor is of solid brick walling.

The second point (*b*)—the provision of adequate lateral stiffness—was met by incorporating three systems of diagonal bracing. These were placed in the east wall, between the Henry Florence Hall and the main staircase and on the line of the inner walls of the Reception Room and Committee Rooms. The first and third of these are stiffened up to roof level, the second ends at the top of the main girders (the Library floor). Lateral loads due to wind acting on the structure above this level were transferred to the first and third lines of bracing by the main roof slabs acting in conjunction with the beams as a horizontal girder.

Since a large part of the building is carried on the top flanges of the main girders at the Library floor level it was essential to have a rigid platform at this point to prevent any lateral movement of the girder flanges. This floor slab was therefore made in solid reinforced concrete 6½ inches thick in the Library and 7½ inches thick in the Stack Room.

The third point—the carrying of the two future office floors—was primarily a matter of preventing unequal settlement; this has been dealt with under "Foundations." Nevertheless, owing to the contemplated setting back of the exterior walls of these two floors the stanchions will bear on the middle of the Library roof beams. Plated beams deep enough to take this load have therefore been provided.

The total amount of steelwork in the building is approximately 650 tons, or 1.7 lb. per cubic foot of building.

PROTECTION OF THE STEELWORK

Great care was taken to prevent possible corrosion of the embedded steelwork. It is known that neither brick, stone nor concrete casing can be relied on to protect steelwork from corrosion with certainty. There is also evidence that paint having a linseed oil medium is attacked by cement and is therefore uncertain as a protection to steel. Bituminous paint may be liable to crazing and tends to prevent adherence of concrete to the steel. Accordingly all the steelwork was painted, after erection, with an undercoat having a tung oil medium and finished with a special bituminous paint.

THE WALLS, FLOORS, ROOFS AND PARTITIONS

For the general wall filling Fletton bricks were used, the keyed type being employed under plastered surfaces. The facing of the Portland Place and Weymouth Street fronts is of rubbed Portland stone ashlar, the sculpture being in the same material. The use of Portland stone for facing was a requirement of the Howard de Walden estate. The elevation to William's Mews is faced with white sand-lime brick set in a white cement mortar. The lower part of the back wall, near the service entrance, is faced with green glazed bricks.

The structural floors are of hollow tile with the exception of the Library floor, which is of solid reinforced concrete. The hollow tile floors are of normal type except that transverse ribs were added at the third points of the span to assist in distributing the weight of partitions, etc. In the larger spans (18 feet) the floors are 11 inches thick and in the lesser spans 5 inches to 7 inches thick. In some of the rooms, notably the Henry Florence Hall, the ceilings are suspended, by the usual arrangement of tie rods, a few inches below the structural floor. In most cases, however, the plaster has been applied directly.

The partition work is almost entirely in 4½-inch brickwork, though a small amount of plaster partition blocks and hollow tile blocks has been used.

All the flat roofs have been finished with a special surfacing which permits them to be used as terraces. This consists of a combination of bitumen sheet and insulating aggregate finished with a cement screed divided into slabs.

THE FINISHES

The majority of these have been fully described in the separate articles dealing with the more important sections of the building. Those in the service departments and accessory rooms are, however, by no means uninteresting.

Hardwood floors have been laid only in some of the public rooms, teak in narrow boards being the material used except the Indian silver graywood dance floor in the Henry Florence Hall. The General Office, services, and parts of the Cloakroom floors are in a special hard-wearing cellulose composition flooring. Others are surfaced with a hard linoleum or granolithic.

Terrazzo, mainly in light tones, has been used for the Entrance Hall, side stairs and the Lavatories. Much of this work is pre-cast, notably in the Entrance Hall and on the side stairs; bronze division strips have been used for patterning, the whole being subsequently polished mechanically or by hand in situ. The Lavatory partitions are of pre-cast terrazzo units. A comparatively new type of non-slip mosaic ceramic flooring has been used in the Lavatories. The tesseræ have a roughened surface and have been used in small sizes and patterned in white, buff and green.

Three kinds of plaster have been used, namely, Keene's, Sirapite and hydrated lime. The first has been employed for hard surfaces, such as ceilings, which are to act as acoustic reflectors. Hydrated lime has been used over concealed heating panels in walls and ceilings. Sirapite is the normal finish for secondary rooms. The ceiling of the typists' room is an asbestos acoustic absorbent sprayed on.

The principal items of joinery have been described in earlier chapters. The minor doors throughout the building are either in teak or in green cellulosed steel. Almost all shelving is of steel. The special fittings in the R.I.B.A. JOURNAL offices are of waxed Western red cedar.

The general wall finish in the public parts of the building consists of sprayed cellulose in three colours. The undercoat is light grey and is lightly spotted over with white and dark grey. The resulting surface is interesting and the colour effect good. In the service rooms a pale grey-green cement glaze, also sprayed, has been used.

Generally, the accessory rooms, have an unusual degree of interest resulting from the care with which the materials have been selected, not only for their suitable properties but for their appearance and colour harmonies.

The R.I.B.A. New Building—XII

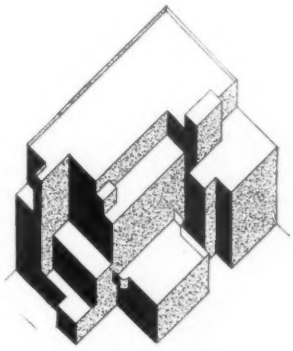
ORGANISATION OF THE CONTRACT

The value of the contract, namely £102,000, is no index of the difficulty and complexity of organising this piece of building work. It will be readily seen that the building has been given an unusual amount of detailed study by the architect which has entailed a corresponding degree of organisation by the general contractors. No two rooms are alike in finish; the various functions of the building have called for services and a mechanical equipment disproportionately complicated for a building of this size; all these services and the structure are concealed behind highly-finished decorations in unusual materials.

That there were no fewer than 138 sub-contractors and suppliers of material connected with the building has not lessened the work of the general contractors, who have had to organise the sequences of their work and to supply many of them with plant and labour, as they have also had to do for the numerous artists. The architect, Mr. Grey Wornum, has asked us to say that the work of the general contractors, Messrs. Ashby and Horner, has been beyond praise not only in their organisation of the job but specially in the high quality of the workmanship which they have themselves put into it. A great deal of the credit must be given to Mr. Jewell, Messrs. Ashby and Horner's general manager for the job, and to Mr. J. T. Pile, the general foreman.

A similar degree of good workmanship was obtained in the case of the sub-contractors. In each section the leading firms were asked to tender and the lowest tender was accepted. Each firm so selected has quite clearly tried to make its production a model of craftsmanship. While it would be invidious to mention names, special praise should be given to the decorative metal, marble, joinery, steelwork and heating firms. The masonry, for which the stone was worked by Messrs. Ashby and Horner's own masons, is of unusually high quality.

A very large part of the credit for the achievement of this building belongs to the Clerk of Works, Mr. R. C. Long. Mr. Long, who has specialised in what may be called "quality" buildings, came to the R.I.B.A. from the building of the Shakespeare Theatre at Stratford-on-Avon. His experience and technical knowledge have been invaluable.



The back of the building.

PHOTOGRAPHY

All the photographs of the R.I.B.A. Building in this number, with the exception of the progress photographs reproduced in the chapter on "The Structure," were taken by Mr. Herbert Felton, F.R.P.S. The photographs of No. 9 Conduit Street were also taken by Mr. Felton.

The Tea Service. Designed by Messrs. Wedgwood.

The Design of the Plate, Glass and Earthenware Supplied for the Council Dinner Club

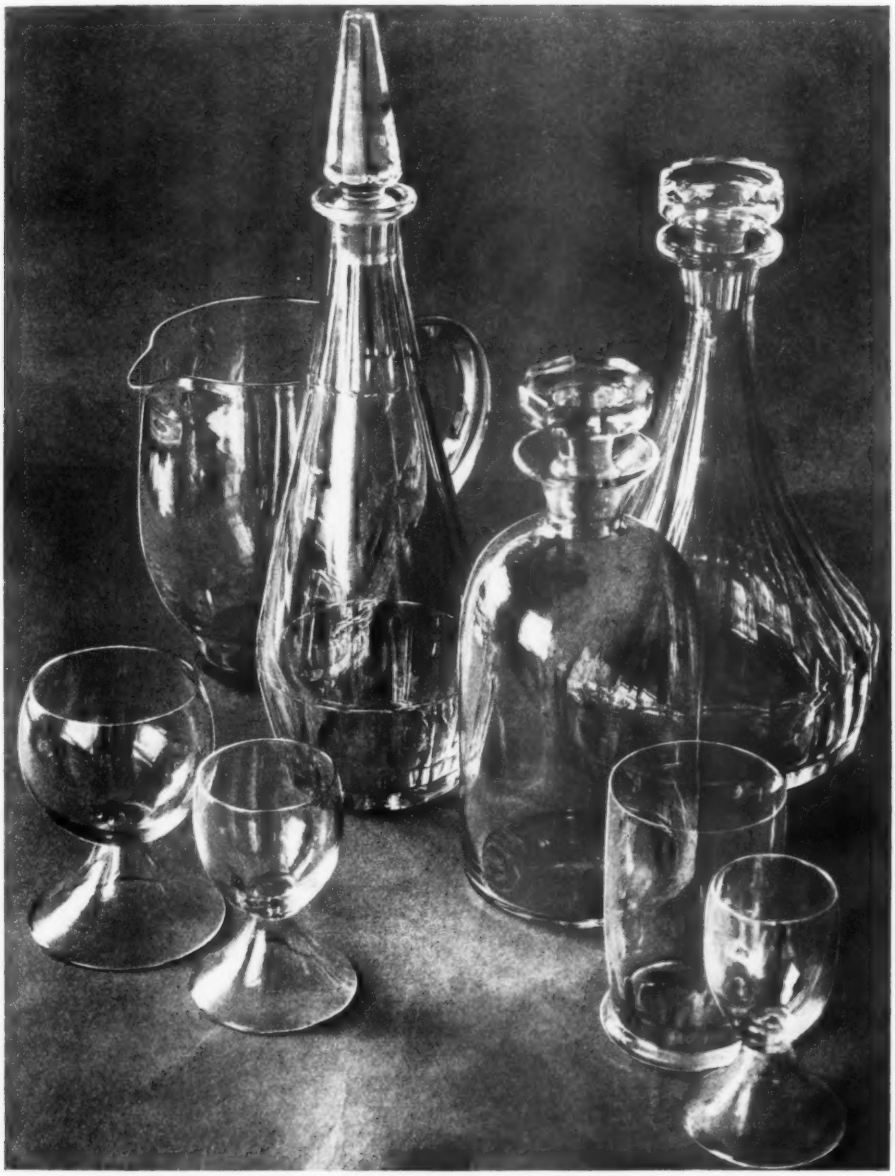
H. S. GOODHART-RENDEL, F.R.I.B.A.

In its new building the Royal Institute of British Architects intends on occasion to eat and drink, and does not intend to hire from a caterer its knives and forks, its cups and glasses. Such things, therefore, have had to be chosen, and before this choice a preliminary decision had to be made. Should they be specially designed or should they be of stock pattern?

In the good old days of Burges and Street this question would never have arisen. Excellent designs for hand-forged blades and prongs, for horns, for beakers, for carboys, for goblets, would have been approved by a Committee and registered as the Institute's exclusive property. In the days not quite so good or so old of Jackson and Norman Shaw the same thing would have been done in an extremely refined way. More lately still the desire to be unusual would probably have persisted, with perhaps cruder results.

What could have been designed to-day would no doubt have been as well considered as the many admirable details of our new building itself, but would have involved the loss of an opportunity. The improvement of stock patterns is a cause espoused by the Institute, and the recognition of such improvement where it already has been made is a valuable encouragement within the Institute's power to give. Whatever may be the arguments for and against the use of stock patterns in the actual fabric of a building, there can be no doubt that in the portable objects of its equipment much is gained and little lost by avoiding the expense of special designs. Stock patterns, therefore, have been chosen, and have been modified only so far as is easily practicable when similar goods are ordered by any customer whatever.

The plate and cutlery have been obtained from Messrs. Robert and Belk, of Sheffield, the earthenware from Messrs. Josiah Wedgwood and Sons, the glass from Messrs. Stevens and Williams. Hand-made table implements of silver would have been needlessly costly for our purpose: those chosen are made of nickel silver by machine and electro-plated. In the design of the spoons and forks there is nothing new, because their simple utilitarian forms happen to have been arrived at two centuries ago, and for plain spoons and forks seem incapable of improvement. The knife-blades, being of unrusting steel, start life with the convenient tapered shape to which older blades were



The table glass, designed by Mr. Keith Murray [*A.*] *for Messrs. Stevens & Williams.*

brought only gradually by the emery board. Dishes, mustard-pots, pepper-castors and salt cellars are all of very serviceable shapes, agreeably simple and easy to clean. That the trays and salvers are engine turned is due to no desire for added ornament but to the necessity of giving purchase to things that otherwise might slide about on them. The widely spaced initials of the Institute alternate with stars to encircle the dish covers and have value as decoration.

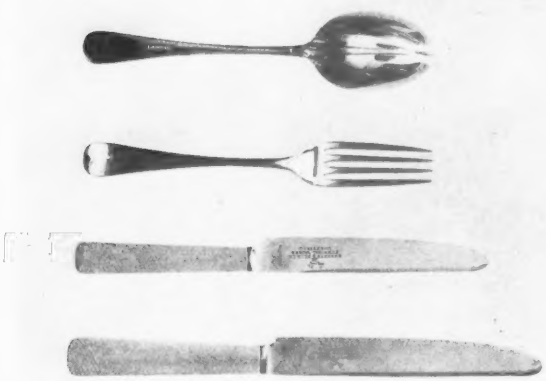
These initials also mark and decorate the earthenware, which is of the ribbed pattern Messrs. Wedgwood have named "Annular." Here the black rings painted on the ribs of the cream ground are slightly different in weight from those in the pattern as usually supplied. The gracefulness of the various pieces in this dinner-service and the excellence of its body and glaze make it a production of which British manufacturers may justifiably be proud.

The table glass, designed by Mr. Keith Murray [A.], is also of admirable quality, without fluting or cutting,

Above: Soup bowl and plate. Part of the dinner service designed by Messrs. Wedgwood.

To the right: The plate, supplied by Messrs. Roberts and Belk, showing salver, sugar-castor, meat dish, vegetable dish, hot water jug, and salt, pepper and mustard pots.

Below: Knives and rat-tailed fork and spoon supplied by Messrs. Roberts and Belk.



and decorated by the ubiquitous device of initials widely spread. The wine glasses have bases of an inverted trumpet shape in lieu of stems, and are no less convenient to handle than those of the customary kind. Jugs and spirit bottles harmonise with the glasses, a little cutting, however, being admitted in the bases of the jugs and the stoppers of the bottles. A strong contrast to the rest of the glass is provided by the heavily cut decanters, which are of two forms, one perfectly deserving William Morris's description of such things as "burglar-brainers." Both forms are picturesque and amusing enough.

All these things—plate, crockery and glass—are of patterns that can be bought by anyone, and bought at a moderate price. The choice of them does great credit to the good sense of the selecting committee, and it may be hoped that it will have some value also for the firms whose wise choice of designers deserves the reward of extended patronage.

THE ASSESSORS

Above:
Sir Giles Gilbert Scott, R.A., Mr. H. V. Lanchester, Mr. Charles Holden and Mr. Robert Atkinson.

On right:
Dr. Percy Worthington.

On left:
THE GROUND LANDLORD OF No. 66 PORTLAND PLACE:
Lord Howard de Walden.

On left:
CHAIRMAN OF THE NEW BUILDING COMMITTEE:
Mr. Maurice Webb.

On right:
CHAIRMAN OF THE FINANCE COMMITTEE during the time of building:
Col. P. A. Hopkins.

Photograph by Howard Coster

STRUCTURAL ENGINEERS

On left:

MR. R. T. JAMES

is the head of the firm of structural engineers concerned with the new building. He received his technical education at the City and Guilds Engineering College and took the A.C.G.I. Diploma in Civil Engineering, and in 1921 took a post-graduate course in hydraulics and reinforced concrete, and a course in hydro-electric work at the University of Grenoble. He worked in the hydro-electric department of Sir W. G. Armstrong-Whitworth and Co., Ltd., and for three years worked as assistant engineer on water power schemes in Wales for the firm of Sir Douglas Fox and Partners. He also worked for two years in Malaya for the firm of Messrs. Rendel, Palmer and Tritton on the construction of roads, dams, reinforced concrete work, rock core drilling and miscellaneous steel and concrete construction. He is an Associate Member of the Institution of Civil Engineers and of the American Society of Civil Engineers, and his firm have worked as consulting engineers on a number of big buildings in London, including the south-east wing of Bush House, the Sun Electric Co. warehouse and the Associated Iliffe Press.

Above, on right:

MR. P. C. G. HAUSSER

Mr. P. C. G. Hausser, B.Sc., A.C.G.I., A.M.Inst.C.E., A.M.Inst.Struct.E., previous to his partnership with Mr. R. T. James, was for eight years assistant to Dr. Oscar Faber and was engaged in the design and erection of several important buildings, including Lazards Bank, Old Broad Street, the Yokohama Specie Bank, Hankow, and the west wing of the Middlesex Hospital. He was personally responsible for the design and supervision during erection of the Bishopsgate head office for the Hudson Bay Co., the additions to Claridges Hotel, the rebuilding of the Royal Academy of Dramatic Art, Lloyds Bank head office and the Pirelli factory, Southampton.

QUANTITY SURVEYOR

On left:

MR. SYDNEY A. PAINE

Mr. Sydney A. Paine was born in 1875 in Hampstead. Most of his early education was done under the supervision of the Rev. Canon Duckworth, D.D., of St. Mark's, Hamilton Terrace. As a very little boy he entered the office of Mr. C. W. Brooks, where he worked for 25 years. There he did every sort of work. It was from this office he met Mr. Grey Wornum, who suggested his starting on his own as a quantity surveyor, but it was not till after the war that this independence was a practical reality. Since then Mr. Paine has become one of London's important quantity surveyors and is kept constantly busy.

LIGHTING CONSULTANT

On right:

MR. WALDO MAITLAND, A.R.I.B.A.

Mr. Waldo Maitland has been the specialist behind all the lighting of the new R.I.B.A. building. The research in other countries and the original ideas of Mr. Grey Wornum have all been turned into practical British reality by Mr. Maitland.

He was born in London in 1904, and educated in Germany, France, America and England, a good broad background for a profession such as his. He graduated from the A.A., and worked for several years with the E.L.M.A. before starting for himself. He is on the Council of the Illuminating Engineering Society.

ACOUSTIC CONSULTANT

MR. HOPE BAGENAL, A.R.I.B.A.

Mr. Bagenal has been responsible for the acoustic design throughout the building. As an acoustic expert he has probably done more than any other architect in the country to improve English practice. Much of his work has been done in connection with the D.S.I.R. The study of acoustics is only one of his interests. He is well known to readers of the R.I.B.A. Journal as author and scholar. He is librarian of the A.A. and is a member of the R.I.B.A. Literature Standing Committee.

CHIEF ARCHITECTURAL ASSISTANT

Above:

MR. JAMES YOUNG

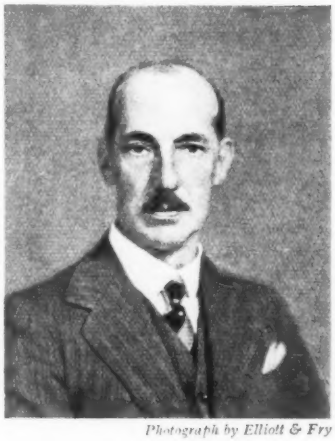
Mr. James Young was born in 1897 and educated at Cheltenham. When he was 17 he enlisted in the 5th Gloucesters and served in France, Belgium and Germany. After the war he had two years at the Cheltenham School of Art and then went to the A.A., where he won the first year scholarship and other prizes. He left the A.A. to go to Sir Aston Webb's office and was later with Wimperis, Simpson and Guthrie until he joined Mr. Grey Wornum as chief assistant at the outset of the R.I.B.A. Competition. He has been his leading man ever since.

THE BUILDER

Below:

MR. LEONARD HORNER

The firm of Ashby and Horner, of which Mr. Leonard Horner is now chairman, has been established at its present address for nearly two hundred years, and since its foundation in 1748 the Horner family has always been closely associated with its fortunes. Mr. Leonard Horner, now the only surviving member of the family, entered the firm over 56 years ago to be trained at the joiner's bench, the business then being conducted by his father and two brothers. The firm has a fine tradition and has always been associated with the best type of work on buildings such as banks, insurance and business premises. For over 100 years it has held a building contract with a government department. The firm has works down at Shadwell, where all the joinery and stonework used on the buildings are prepared.



Photograph by Elliott & Fry

HEATING & VENTILATING CONSULTANT

Above:

MR. WALTER W. NOBBS

Mr. Walter W. Nobbs was born in 1881 in London and educated at North London Collegiate School, Regent Street Polytechnic, and University College, London. He was apprenticed to Purcell and Nobbs, electrical, mechanical, heating and ventilating engineers, and during the war served at the Air Ministry in charge of the heating and ventilating department. He is a member of the Institution of Mechanical Engineers, and has been president of the Institution of Heating and Ventilating Engineers, and chairman of its Research Committee and Bye-Laws Committee. He has also represented the I.H.V.E. on several departmental committees at the National Physical Laboratory, Building Research Station, etc.

THE CLERK OF WORKS

On left:

MR. R. C. LONG

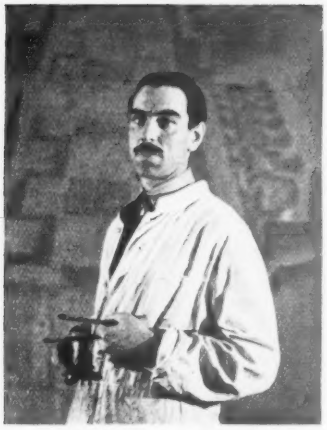
Mr. R. C. Long, Clerk of Works, was born at Stourbridge. He was Clerk of Works for Mr. L. H. Bucknell at Billingham and at the Shakespeare Memorial Theatre at Stratford-on-Avon.

Mr Long's great technical knowledge and organising ability have been important factors in the success of the building.

THE GENERAL FOREMAN

On right:

MR. JOSEPH PILE



On left:

MR. EDWARD BAINBRIDGE COPNALL

Mr. Edward Copnall was born in Capetown in 1903, and was educated at Skinners, Tunbridge Wells, and the Liverpool Institute. His artistic education was at the Goldsmith's College, London University and the Royal Academy Schools.

He started as a painter and is a brilliant draughtsman. He did a number of society portraits which he has exhibited in Liverpool and London—but sculpture is his real love—though in the big mural in the Meeting Hall he shows a most fascinating blend of the understanding of sculptural form and flat patterning. He has done some very interesting sculpture for Liverpool architects in their churches and is one of the few definitely architectural sculptors whose work is not stuck on a building, but grows out of it.

In the piers of the Banqueting Hall he has invented a technique that permits large spaces to be sculptured by hand by ordinary skilled masons.

Below, on left:

MR. JAMES WOODFORD

Mr. James Woodford was born in Nottingham. He started his art education at 15 and continued studying and collecting medals till the war, when he served for four years in the 11th Sherwood Foresters. After the war he was admitted to the Royal College of Art and was awarded the Rome Scholarship for Sculpture at the end of his first year. He spent three years abroad travelling in Italy, France, Spain and Germany, and returned home in 1925.

He has executed a number of important works, including the bronze doors for the School of the Blind in Liverpool. He has done work in churches and various public buildings, as well as having sold much of his sculpture to private collectors.

In the R.I.B.A. his work consists of all the plaster figures of the building trades in the big Banqueting Hall, and the plaster figures of the architectural periods on the landing outside. He has also done the two figures on the columns on the entrance and the bronze doors.

On right:

MR. DENIS CHEYNE DUNLOP

Mr. Denis Dunlop has carved the pine screen at the end of the Banquet Hall. It is quite apparent in this work that his chief interest lies in architectural sculpture as opposed to exhibition work.

He has done a great deal of work for gardens and has exhibited at the Academy, London Group, etc. He studied at the Sir Anthony Brown School, Brentwood, Essex, and then at the Central School of Arts and Crafts and St. Martins, Paris.

He has travelled extensively, especially in the East, and has in consequence been influenced by the source of modern design rather than its derivatives.

MR. JAN JUTA

Glass

Probably the single most striking use of any material in the R.I.B.A. building is that of glass for decorative as well as practical purposes. The imagination and skill behind all this has been that of Jan Juta. Though this is the first time he has actually worked in England with his glass, he has done a great deal in America. Born in Capetown, he was educated in South Africa and at Christ Church, Oxford, the Slade, then the British School of Rome; Paris and Madrid. He has studied real fresco in Italy, Rome and Florence, and has executed murals in France and Italy.

He became interested in glass through trying it as a medium of decoration for the architects with whom he worked in America. These decorations proved so successful that he studied the subject as deeply as possible, working in the factories and becoming conversant with every technical detail. The work in the R.I.B.A. has been kept to an extreme simplicity of design, but in technique it embodies processes which have here been used for the first time in the British Empire. Besides his painting, Jan Juta composes for the piano, writes plays, and has not only travelled extensively but has written and had published several delightful travel books. He can speak most European languages fluently.

On left:

MR. WALTER PATRICK BELK

has designed all the silver table ware for the R.I.B.A.

He was born in Sheffield in 1872 and educated at Marlborough. Subsequently he was articled to Charles Hadfield, F.R.I.B.A., and studied architecture for a number of years. It was more accident than design that sent him into the family business in 1902. This business was founded in 1810 and was one of three firms to hold a licence for electro-plating as early as 1843.

Mr. Belk knows all the technical side of his business and has an unquenchable enthusiasm to improve and promote good design. He makes all the drawings himself and has personally supervised the work for the R.I.B.A.

On right:

MR. KEITH D. P. MURRAY, A.R.I.B.A.,

who has designed the glass supplied by Messrs. Stevens and Williams for the R.I.B.A. Council Dinner Club, was born and educated in New Zealand, and came over to England to study architecture at the A.A. He has now joined the ranks of architects interested in the improvement of industrial design, and amongst other things designs pottery for Messrs. Wedgwood, glass for Messrs. Stevens and Williams, and silver for Mappin and Webb in Sheffield.

On left:

MRS. MIRIAM WORNUM,

who has been responsible for much of the colour designing throughout the building, was born in San Francisco, where she received her first art education, which was continued in New York and Paris. She has travelled extensively and has especially been influenced by the East. She worked in Grey Wornum's office before marriage. Married in 1923, and has three children, Michael, Jenefer and Brigit Virginia. Travels extensively with her husband, and is intimately concerned with his decorative work. She writes and paints, designs pottery, glass, textiles, etc., and believes that artists are at their best working with architects.

Bottom, on left:

MR. RAYMOND McGRATH, A.R.I.B.A.

Mr. Raymond McGrath, who has designed the engraved glass panels on the Council Room landing, was born in Sydney in 1903, and is a graduate of the University of Sydney. In 1927, as a holder of the Wentworth Fellowship, he came to Clare College, Cambridge, and while there reconstructed and decorated Mr. Mansfield Forbes's house "Finella." Since he has worked in London he has specialised in interior work and has designed several restaurants, the interior of aircraft for Imperial Airways and B.B.C. Studios, etc. He is a member of the R.I.B.A. Art Standing Committee.

On right:

MR. MORRIS WIEDMAN, A.R.C.A.

SCULPTOR

This young sculptor has done the ceiling panels on the 4th floor. They exemplify his feeling for square form influenced by his admiration for Mexican sculpture. He has for 18 months been the able assistant of Edward Copnall and has done his share of swarming up and down the scaffolding on the outside of the building.

He was born in 1912 in London, and his art education started in the field of painting. He studied at the Camberwell School and the Royal College of Art, South Kensington. There at the unusually early age of 19 he received his A.R.C.A. for painting. Later his feeling for solid form took possession of his enthusiasm. He teaches at the Dempsey Street Junior Technical Institute.

R.I.B.A. New Building Fund

TOTAL LIST OF CONTRIBUTIONS RECEIVED OR PROMISED

£5,000

Mr. H. S. E. Vanderpant [*Hon. A.*]

£1,000

Mr. Maurice E. Webb [*Vice-President*] and Miss Webb (In Memory of Sir Aston Webb, P.P.R.A., P.P.R.I.B.A.)

£250

Mr. S. J. Halse [*F.*]
Mr. E. Vincent Harris [*F.*]
Mr. Sydney D. Kitson [*F.*]
The Rt. Hon. Lord Riddell [*Hon. A.*]
Sir Giles Gilbert Scott [*President*]
Mr. H. D. Searles-Wood [*F.*]

£210

Messrs. Bradshaw, Gass and Hope (J. Bradshaw Gass [*F.*], Arthur J. Hope [*F.*], William Scott [*F.*] and James R. Adamson [*F.*])

£105

Messrs. Adams, Holden and Pearson (Charles Holden [*F.*], Lionel G. Pearson [*F.*], and Percy W. Adams [*L.*])
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Birmingham and Five Counties Architectural Association	40	1	5
The Cambridge Chapter of the Essex, Cambridge and Hertfordshire Society of Architects	2	8	10
Devon and Cornwall Architectural Society	18	6	0
Dundee Institute of Architects	11	13	10
Glasgow Institute of Architects	35	0	8
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Inverness Architectural Association ..	5	11	4
Leicester and Leicestershire Society of Architects	18	18	0

	£	s.	d.
The Liverpool Architectural Society ..	27	1	1
Manchester Society of Architects and its affiliated Societies	52	11	5
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North Staffordshire Architectural Association	7	5	7
Northamptonshire, Bedfordshire and Huntingdonshire Association of Architects	14	7	9
Northern Architectural Association ..	45	3	9
Nottingham, Derby and Lincoln Architectural Society	27	7	4
South-Eastern Society of Architects ..	64	8	0
South Wales Institute of Architects ..	32	4	8
Suffolk Association of Architects ..	6	6	9
Royal Society of Ulster Architects ..	2	18	1
Wessex Society of Architects	29	8	8
West Yorkshire Society of Architects ..	64	4	4
York and East Yorkshire Architectural Society	17	12	10

In addition, the Council of the Royal Institute of the Architects of Western Australia have promised to contribute the rebates received from the R.I.B.A. for the years 1934, 1935 and 1936.

A similar percentage in respect of the subscriptions of members in the London area will also be credited to the Fund.

TOTAL RECEIVED OR PROMISED TO 26 OCTOBER 1934.
£12,198 18s. 8d.

In addition, the following gifts in kind have been promised :

Mr. G. Grey Wornum [*F.*]—Figures on Columns at Main Entrance.

PORTLAND PLACE

THE CONFERENCE

CONFERENCE MEMBERSHIP

All members and students of the R.I.B.A., of the Allied Societies and the Architectural Association can become members of the Conference. The membership fee is 10s. 6d. People other than members of the Conference can attend the various functions—members of Conference having, of course, preference in the allocation of places where there is an excess of applications, but they will be required to pay a small additional charge for dance tickets (£1 1s., instead of 16s.) and a fee of 5s. for the reception, which will be open free of charge to Conference members. The banquet costs £2 2s. for everybody, wine, cigars, etc., included.

THE PROGRAMME

WEDNESDAY, 21 NOVEMBER

9 p.m. to 12 p.m.—The opening reception in the New Building at which members will be welcomed by the President and Lady Scott, who will receive guests in the Henry Florence Hall between 9 and 10 p.m. All the public rooms in the building will be open and there will be a small exhibition of books and drawings from the Library.

THURSDAY, 22 NOVEMBER

10.45 a.m. for 11 a.m.—The inaugural meeting will take place in the Henry Jarvis Memorial Hall, when the President will deliver his address and delegates from the Allied and Foreign Societies will deliver short speeches.

2 p.m. to 5.30 p.m.—Visits to places of interest in London. *Members should note with reference to these visits that the visit to St. James's Palace has had to be cancelled owing to arrangements for the Royal wedding.*

Visit A.—To *the Custom House*, designed in 1814–17 by David Laing, with later work by Sir Robert Smirke. *The Church of St. Magnus Martyr*, by Wren, now overshadowed by the vast block of riverside offices, Adelaide House, built by Sir John Burnet and Partners about 10 years ago, and *the Hall of the Worshipful Company of Fishmongers* at the other side of London Bridge head, built in 1833 by Henry Roberts and redecorated in recent years by Professor H. S. Goodhart-Rendel.

Visit B.—To *the Churches of St. Laurence Jewry and St. Stephens, Walbrook*, by Wren, the latter being the finest of all his City churches, and the *Mansion House*, built in 1740 by George Dance and recently redecorated.

Visit C.—The Conference Committee is making arrangements for other visits to take the place of the cancelled visit to *St. James's Palace*.

Visit D.—To *the Bank of England*, Sir John Soane's chief London building, which has now been almost completely rebuilt to the designs of Sir Herbert Baker, R.A. *The Midland Bank*, a recent building by Gotch and Saunders in association with Sir Edwin Lutyens, R.A., and *Banking Premises, No. 52 Cornhill*, by Stanley Hall, Easton and Robertson.

Visit E.—To *Broadcasting House*, at the bottom of Portland Place, the street of the new R.I.B.A. building; built two years ago to the designs of Col. Val Meyer, the B.B.C. building has interior work by several of the leading younger English architects and technical equipment of the greatest interest. The cost of this visit will be 2s. 3d. each, tea included.

Visit F.—To *Brook House*, a modern block of flats in Park Lane, by Wimperis, Simpson and Guthrie, and *the Dorchester Hotel*, by W. Curtis Green, R.A., and Partners.

Visit G.—To *the Battersea Power Station*, the huge building on the south side of the Thames, designed by Sir Giles Scott in collaboration with Dr. Pearce, Engineer to the London Power Co., and Messrs. Halliday and Agate, *St. Anselm's Church, Kennington*, by Adshead and Ramsey, on the Duchy of Cornwall Estate, and *new flats at Larkhall*, by de Soissons and Wornum.

7.15 p.m. for 7.45 p.m.—The Centenary Celebration Conference Banquet in Guildhall, by kind permission of the Corporation of the City of London. H.R.H. the Prince of Wales, K.G. [*Hon. F.*], will be the guest of honour. Each member may bring *one* guest, who may be either a lady or a gentleman.

FRIDAY, 23 NOVEMBER

10 a.m. to 1 p.m.—There will be two lectures, from Mr. Kenneth Clark [*Hon. A.*], Director of the National Gallery, and Mr. F. B. Malim, Headmaster of Wellington College, followed by discussions.

2.30 p.m. to 6 p.m.—Visits to places of interest in London.

Visit H.—To *Trinity House*, on Tower Hill, which was designed by Samuel Wyatt in 1793–5 and stands beside the great offices of *the Port of London Authority*, by Sir Edwin Cooper, A.R.A., and *St. Olave's, Hart Street*, where Samuel Pepys is buried.

Visit I.—To *Inner Temple, Middle Temple, the Temple Church, the Hall of Law Courts, Lincoln's Inn*, and *Gray's Inn*.

Visit J.—To *the Courtauld Institute of Fine Art* in Portman Square. It is hoped that it will be possible also to visit *Portman House*.

Visit K.—To *Lloyds Bank Headquarters*, by Sir John Burnet, Tait and Lorne, *Glyn Mills Bank Headquarters*, by Sir Herbert Baker, R.A., and *the Head Office of the London Life Association.*

Visit L.—To *the Freemasons' Hall* in Great Queen Street, by Ashley and Winton Newman.

Visit M.—To *Unilever House*, by Sir John Burnet, Tait and Lorne, and *the London County Hall.*

Visit N.—To *London Clubs*, including *the Athenæum*, by Decimus Burton (1829), *the Reform Club* and *the Travellers'*, both built by Sir Charles Barry, the designs being based on Italian palaces, and *Boodle's Club*, St. James's Street, by Robert Adam, with later work by J. B. Papworth.

Visit O.—To *London Theatres*, including *the Saville*, by T. P. Bennett, *the Cambridge*, by Wimperis, Simpson and Guthrie, with internal work by Serge Chermayeff, and *The Royal Opera House, Covent Garden*, built at the beginning of the nineteenth century by Sir Robert Smirke.

9 p.m. to 2 a.m.—The Conference Dance in the R.I.B.A. Building. During the evening members of the R.I.B.A. Dramatic Club will perform a version of Sir John Vanbrugh's play "Virtue in Danger," edited for the occasion by Professor Patrick Abercrombie. This will be, we believe, the first time that the play has been given since the eighteenth century, except in the rather remote version rewritten by Sheridan as "The Trip to Scarborough." Professor A. E. Richardson (and who more appropriately ?) has designed the scenery and staging, and most of the stage properties will be contemporary with the date of the play. The producer is to be Mr. Hal Burton, whom many members will remember as producer of the plays given in the Dramatic Society's first performance last Christmas.

On Saturday, 24 November, the company will repeat the performance of the play for those who could not see it at the dance. On this occasion a rather longer version will be given, the performance at the dance having been cut to a length appropriate to such an occasion.

SATURDAY, 24 NOVEMBER

10 a.m. to 1 p.m.—Alternative Visits:—

Visit P.—To *the Building Centre*, 158 New Bond Street.

Visit Q.—To *the Royal Masonic Hospital*, Ravenscourt Park, by Sir John Burnet, Tait and Lorne (inclusive cost 3s. 6d. each).

Visit R.—To *Merchant Taylors' School*, Sandy Lodge, by William G. Newton (inclusive cost 4s. each).

Visit S.—To *the New Stations* on the Piccadilly Line extension to Cockfosters, mostly built to the designs of Messrs. Adams, Holden and Pearson (inclusive cost 1s. 6d. each).

Visit T.—To *the William Booth Memorial Training College*, by Viner and Viner, with Sir Giles Gilbert Scott as consultant, and *Dulwich College Picture Gallery* (inclusive cost 3s. 6d. each).

LIST OF OFFICIAL DELEGATES APPOINTED BY KINDRED SOCIETIES

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The Auctioneers' and Estate Agents' Institute of the United Kingdom:
Captain E. B. Glasier, T.D., *President.*

The Incorporated Society of Auctioneers and Landed Property Agents:
Mr. A. G. Minter, Senior, *Vice-President.*

The Town Planning Institute:
Mr. Herbert H. Humphries, C.B.E., M.Inst.C.E., *President.*

The Garden Cities and Town Planning Association:
Dr. Norman Macfadyen, D.P.H., *Chairman.*

The Institute of Builders:
Mr. Basil C. Aldous, *President.*

The National Federation of Building Trades Employers:
Mr. W. E. Collier, J.P., *President.*

The National Federation of Building Trades Operatives:
Mr. Thomas Barron, *President.*

LIST OF OFFICIAL DELEGATES APPOINTED BY FOREIGN ARCHITECTURAL SOCIETIES

(Names received up to the time of going to Press)

AUSTRIA. Zentralvereinigung der Architekten Osterreichs:
Mr. Regierungsrat Philipp Häusler.

BELGIUM. Société Centrale d'Architecture de Belgique:
M. Alexis Dumont, *President.*

CZECHO-SLOVAKIA. Sdruzeni Architektu:
Mr. Karel Honzik.

DENMARK. Akademisk Arkitektforening.
Mr. Steen Eiler Rasmussen.

Dansk Arkitektforening:
Mr. T. A. Thierry.

FRANCE. Société des Architectes Diplômés par de Gouvernement:
M. Maurice Gras, *President.*
M. Schneider.

Société Centrale des Architectes Fédération des Sociétés Françaises d'Architectes:
M. A. Tournaire, *President.*

NORWAY. Den Norske Ingeniorforening:
Mr. E. A. Brofos.

POLAND. Association of Polish Architects, Warsaw:
Mr. Jerzy Gelbard.

SWEDEN. Svenska Teknologföreningen Svenska Arkitektforeningen:
Mr. Hakon Ahlberg, *President.*

SWITZERLAND. Schweizerischer Ingenieur- und Architekten-Verein:
M. Edmond Fatio.

URUGUAY. Sociedad de Arquitectos de Uruguay:
Mr. Fernando Capurro.

Obituary

DR. HENRY SPROATT [*F.*]

One of the best known architects in Canada, Dr. Henry Sproatt, LL.D., R.C.A., died in Toronto on 4 October in his 68th year after a brief illness.

Dr. Sproatt was a member of the architectural firm of Sproatt and Rolph, whose contributions to the Canadian scene include Hart House of the University of Toronto, Victoria College, Burwash Hall, Trinity College, Bishop Strachan School and chapel, the Manufacturers' Life Building, the Canada Life Building, the Oxford University Press, the Royal Canadian Yacht Club, the Memorial chapel of Ridley College, University of Toronto War Memorial, and the National Research Laboratories, Ottawa.

He was born in Toronto, his father being city engineer. He was educated in Collingwood, but returned to Toronto to become articled in architecture to the late Arthur R. Denison in 1882. Two years later he went to New York and studied there for two years more before going to Europe with Henry Pearson, leading member of the Institute of American Architects, under whom he studied in France and Italy.

After returning to Canada he joined the firm of Darling, Curry, Sproatt and Pearson, with which he was connected for six years before opening an independent practice. In 1899 he formed the present firm of Sproatt and Rolph, of which he was senior member until his death.

Mr. Sproatt served with the Queen's Own Rifles from 1884 until 1887. In 1895 he married Annie Elizabeth Harris, daughter of J. B. Harris, of Toronto, who survives him with three children.

Among the numerous distinctions which Mr. Sproatt received during his career were the gold medal of the Institute of American Architects for the foremost contributions of his time to educational structures, the degree of Doctor of Laws from the University of Toronto in 1920; Fellowship in the Royal Institute of British Architects and the Royal Canadian Institute of Architects. He was a past president of the Royal Canadian Academy, the St. George's Society and the Arts and Letters Club, and an executive member of Ontario College of Art, the Art Gallery of Toronto and the R.C.I.A. He was a member of the National, R.C.Y.C., Toronto Golf and the Toronto Cricket Clubs.

As architect and patron of arts he contributed much to the nation's culture and will be very widely mourned.

Notes

MR. A. LINTON IREDALE (*F.*)

We regret that the address of Mr. A. Linton Iredale (*F.*) is wrongly printed in the current Kalendar. The address should be "Stroud, Gloucestershire."

CORRECTION

The illustrations to the article on "Giacomo Serpotta," by W. Dalton Ironside (*A.*) which we published in the last number of the JOURNAL were taken from "*Le Scolture e gli Stucchi di Giacomo Serpotta*," published by C. Crudo & C., and were reproduced by kind permission of S. Lattes & C., Turin.

Notices

OVERSEAS APPOINTMENTS

When members are contemplating applying for appointments overseas they are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

THE USE OF THE TITLES "CHARTERED ARCHITECT" AND "REGISTERED ARCHITECT"

Now that the Registration Act is in force, the Council have been asked to give advice with regard to the best way to use the title "Registered Architect" by members of the R.I.B.A. who have been placed on the Register, and who already have the right to use the designation "Chartered Architect."

The Council recommend that members of the R.I.B.A. who have been registered should use the designation "Chartered and Registered Architect."

THE RECEPTION OF NEW MEMBERS AND STUDENTS AT GENERAL MEETINGS

It has been decided by the Council to modify the procedure for the introduction and reception of new Members and Students at General Meetings. In future new Members and Students will be asked to notify the Secretary beforehand of the date of the General Meeting at which they desire to be introduced and a printed postcard will be sent to each newly-elected Member or Student for this purpose. They will be asked to take their seats on arrival on a special bench or benches reserved and marked for them. At the beginning of the meeting, on the invitation being given to present themselves for formal admission, each new Member or Student will be led up to the Chairman by one supporter, and the Chairman will formally admit them as Members or Students.

At the close of the meeting selected members of the Council will introduce themselves to the new members and will make it their duty to introduce them to other members.

The introduction and reception of new members and students will take place at any of the Ordinary General Meetings of the Royal Institute with the exception of the meeting for the presentation of prizes in January, and the meeting for the presentation of the Royal Gold Medal in April.

Competitions

BISHOPSGATE: POLICE STATION

The Corporation of the City of London are to hold a competition for the rebuilding of the Police Station, Police Hospital and attendant premises at Bishopsgate. The competition will be open to architects whose principal offices are in the area of the City of London or Metropolitan Police and the President R.I.B.A. has nominated Mr. H. Austen Hall [*F.*] to act as Assessor.

BURY: NEW TOWN HALL

The Bury Corporation are holding a competition for a new Town Hall. The Assessor is Mr. J. Hubert Worthington, O.B.E. [*F.*].

COVENTRY: HOSPITAL EXTENSION

The Committee of the Coventry and Warwickshire Hospital are proposing to hold a competition for extensions to the Hospital and the President has nominated Mr. S. N. Cooke [*F.*] to act as Assessor.

COVENTRY: NEW PUBLIC ELEMENTARY SCHOOL

The City of Coventry Local Education Authority invite Registered Architects who on 1 August 1934 were residing or practising in the City of Coventry to submit in competition designs for a new Public Elementary School to be erected on a site at Wyken.

Assessor: Mr. A. C. Bunch [*F.*].

Premiums: £100, £50 and £30.

CROYDON: DEVELOPMENT SCHEME

The Corporation of Croydon are to hold a competition for the lay-out and development of a site in the centre of the town, and the President of the R.I.B.A., in consultation with the Presidents of the Chartered Surveyors' Institution and the Town Planning Institute, has nominated Mr. Thomas Adams, F.S.I., M.T.P.I. [*F.*] to act as Assessor.

DARLINGTON: DEVELOPMENT SCHEME

The Darlington Town Council are proposing to invite a limited number of architects to submit in competition schemes for the lay-out and development of the centre of the town and the President R.I.B.A. has nominated Mr. H. V. Lanchester [*F.*] to act as Assessor.

DONCASTER: GRAMMAR SCHOOL

The Doncaster Education Committee are proposing to hold a competition for a new Grammar School and the President R.I.B.A. has nominated Mr. W. G. Newton, M.C. [*F.*] to act as Assessor.

EAST BARNET: SECONDARY SCHOOL

The President R.I.B.A. has nominated Sir Felix Clay, Bart., M.A. [*F.*], to act as Assessor in the limited competition to be promoted by the Hertfordshire County Council.

EGHAM: TOWN HALL AND COUNCIL OFFICES

The President has nominated Mr. O. P. Milne [*F.*] to act as Assessor in the competition for a new Town Hall and Council Offices for the Egham Urban District Council.

ENFIELD: CIVIC BUILDINGS

The President has nominated Mr. Maurice E. Webb, D.S.O., M.C. [*F.*], to act as Assessor in the competition to be promoted by the Enfield Urban District Council for new civic buildings.

EXETER: CITY HALL

The Exeter City Council are proposing that a new City Hall be erected on the Higher Market site, and that designs be invited in open competition.

GOSPORT: NEW TOWN HALL

The Corporation of Gosport are to hold a competition for a new Town Hall, and the President R.I.B.A. has nominated Mr. A. B. Knapp-Fisher [*F.*] to act as Assessor.

HERTFORDSHIRE: NEW COUNTY OFFICES

The Hertfordshire County Council are proposing to hold a competition for new County Offices to be erected on the Leahoe estate site. Premiums of £350, £250 and £150 are to be offered.

HASTINGS: NEW GRAMMAR SCHOOL

The Corporation of Hastings are proposing to hold an open competition for a new Grammar School, and Mr. C. Cowles-Voysey [*F.*] has been appointed to act as Assessor.

ROMFORD: NEW MUNICIPAL BUILDINGS, ETC.

The President has nominated Mr. Kenneth M. B. Cross [*F.*] to act as Assessor in the competition to be promoted by the Romford Urban District Council for new Municipal Buildings and Assembly Hall.

SKEGNESS: EXTENSIONS TO COTTAGE HOSPITAL

The Committee of the Skegness and District Cottage Hospital are proposing to hold a limited competition for extensions to the hospital. The President R.I.B.A. has nominated Mr. F. J. Horth [*F.*] to act as Assessor.

SWINDON: PROPOSED TOWN HALL EXTENSION

The Town Council of Swindon propose to hold a competition for extensions to the present Town Hall, and Mr. A. B. Knapp-Fisher [*F.*] has been appointed by the President of the R.I.B.A. to act as Assessor. Conditions have not yet been drawn up.

WELWYN GARDEN CITY: PUBLIC OFFICES

The Welwyn Garden City Urban District Council are holding a competition for new Public Offices.

Assessor: Mr. C. H. James [*F.*].

Premiums: £75, £35 and £25.

Last day for receiving designs: 15 December 1934.

Last day for questions: 30 October 1934.

Conditions of the competition may be obtained on application to Mr. B. H. Deamer, Clerk, Council Offices, Bridge Road, Welwyn Garden City. Deposit £1 1s.

WEMBLEY: NEW MUNICIPAL OFFICES

The President has nominated Mr. Stanley Hamp [*F.*] to act as Assessor in the competition for new Municipal Offices for the Wembley Urban District Council.

YORK: LAY-OUT SCHEME

The City Corporation of York propose to invite architects to submit in competition designs for the lay-out of a site on which municipal buildings will probably be erected.

COMPETITION RESULT

WOLVERHAMPTON: MUNICIPAL ASSEMBLY HALLS

1. Messrs. E. D. Lyons and L. Israel [*A.*].
2. Messrs. D. H. McMorran [*A.*] and Arthur Bailey [*A.*].
3. Mr. Verner O. Rees [*F.*].

Members' Column

ESTABLISHED PRACTICE WANTED

MEMBER will consider the purchase of an established practice in or near London, where experience in Factory work, Shop Development, Domestic and Public Buildings would be an advantage. Confidential.—Apply Box No. 1810, c/o Secretary R.I.B.A.

SURVEYOR'S LEVEL

WANTED, second-hand Surveyor's Dumpy Level. Must be of first class quality and in perfect condition, together with tripod and stave. State make, date, length of focus and magnifications to Box No. 1910, c/o Secretary R.I.B.A.

PLAN CHEST FOR DISPOSAL

THE WIDOW of a late Member wishes to dispose of Plan Chest, size 49 inches by 36 inches, with four drawers. Also Drawing Board and T Square.—Apply to Mrs. Carrè, 1 Redcliffe Street, S.W.10.

ROOM TO LET

LADY ARCHITECT wishes to let small light room, Victoria district, to another. Furnished or unfurnished. Lighting, cleaning, telephone, also use of staff. Moderate rent.—Box No. 2010, c/o Secretary R.I.B.A.

OFFICES TO LET

A FELLOW has offices to let in the Bloomsbury district. Two Georgian panelled rooms on first floor. Telephone and clerical services available if desired. Rent £80 a year, payable quarterly. Reply to Box No. 2710, c/o Secretary R.I.B.A.

SHARE IN OFFICES

MEMBER requires another Architect to share office accommodation City district. £52 per annum. For particulars apply Box 2610, c/o Secretary, R.I.B.A.

NEW OFFICE

ERNEST A. ROGERS [*L.*], F.S.I., practising as G. C. Vernon-Inkpen and Rogers, Chartered Architects and Surveyors, 40 Commercial Road, Portsmouth, has opened a branch office at 133 High Street, Gosport.

DISSOLUTION OF PARTNERSHIP

The partnership between HENRY F. WEBB and ARTHUR S. ASH [*LL.*] has been dissolved. Mr. Webb is continuing his practice at 18 Baker Street, and Captain A. S. Ash has opened offices at No. 1 Mandeville Place, W.1.

CHANGES OF ADDRESS

MR. RICHARD HENNIKER, M.A., A.R.I.B.A., has changed the address of his London office to 23 South Molton Lane, Davies Street, W.1 (telephone: Mayfair 5264), where all future correspondence and trade catalogues should be sent.

MR. CHARLES SYKES, A.R.I.B.A., has moved his office to 161 New Bond Street, W.1. (Telephone: Regent 5794.)

Architects' Benevolent Society

PENSION AND FAMILY PROVISION SCHEME FOR ARCHITECTS

The provision of an adequate pension when working days are over has been a matter of grave concern to the professional man since interest rates on gilt-edged and other safe stocks have fallen with no immediate prospect of recovery. There was a time when a few thousand pounds meant comfort, but those days have gone, and the scheme of pension and family insurance outlined below makes its appearance at a most opportune moment.

The scheme has been formulated by the Insurance Committee of the Architects' Benevolent Society and is available to all members of the R.I.B.A. and its Allied and Associated Societies. An adequate pension can be secured, fixed in amount, and in every way guaranteed, together with the benefit of a widow's pension, payable for life and similarly guaranteed, if the member does not reach retirement age.

The scheme is designed on the broadest lines and the member without dependants may take advantage of the pension benefit alone or the pension can be commuted for a cash sum if desired.

BENEFITS UNDER THE SCHEME

The benefits under the scheme include:—

(1) A Member's Pension, which may be effected for units of £50 per annum, payable monthly and commencing on attainment of the anniversary of entry nearest to age 65. This pension is guaranteed over a minimum period of five years and payable thereafter for the remainder of life.

(2) The Beneficiary's Pension, payable as from the anniversary mentioned in Benefit No. 1, but to the widow (or other nominated beneficiary) if the member dies before age 65. The amount of this pension is adjusted in accordance with the disparity between the ages of the member and his wife.

(3) Family Provision. Under this benefit a payment of £50 yearly is made to the dependant from the date of death of the member prior to age 65 until attainment of the anniversary previously mentioned, after which Benefit No. 2 becomes available.

Provision can be made for any number of units (of £50 per annum) up to a maximum of £500 per annum.

By adopting a scheme which is limited to members of the architectural profession, the Committee has been able to secure more advantageous terms than would be obtainable by members individually.

Members are entitled to claim rebate of Income Tax on their periodical contributions to the scheme both in respect of pension and of family provision benefit.

Full particulars of the scheme will be sent on application to the Secretary, A.B.S. Insurance Department, 66 Portland Place, W.1.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1934.—24 November; 8, 22 December. 1935.—12, 26 January; 9, 23 February; 9, 23 March; 6, 27 April; 11, 25 May; 8, 29 June; 13 July; 10 August; 7 September; 12 October.

THE R.I.B.A. BUILDING

THE CONSULTANTS, CONTRACTORS AND SUPPLIERS OF MATERIALS

ARCHITECT: GEORGE GREY WORNUM [*F.*]

CONSULTANTS

Structural Engineers: R. T. James and Partners.
Mechanical Engineer: W. W. Nobbs, M.I.M.E., M.I.H.V.E.
Quantity Surveyor: Sydney A. Paine, F.S.I.
Acoustic Consultant: Hope Bagenal [*A.*].
Lighting Consultants: Waldo Maitland and Partners.

ARTISTS

Bainbridge Copnall: Large mural painting, external relief sculpture, sculptured wall linings, incised floor panels, "Lap" decoration to upper stairs and model of building.
James Woodford: Main bronze doors, plaster ceiling reliefs, figures on main entrance columns.
Jan Juta: Decorative glasswork.
Nicholas Harris: Assistant to Bainbridge Copnall.
Morris Weidman: Assistant to Bainbridge Copnall and plaster reliefs on top stair landing.
Dennis Dunlop: Modelling for carved screen in Henry Florence Hall.
Ernest Gillick: Design and carving of memorial stone.
Percy Smith: Lettering in Entrance Hall.
A. Seaton White: Bronze railings, grilles and letter-box.
Raymond M'Grath [*A.*]: Decorative glass doors to library terrace.
Miriam Wornum: Fabrics and colour decoration.

GENERAL

James Young: Architect's Chief Assistant.
R. C. Long: Clerk of Works.
J. T. Pile: General Foreman.

GENERAL CONTRACTORS: ASHBY AND HORNER, LTD.

SUB-CONTRACTORS AND SUPPLIERS OF MATERIAL

STRUCTURE

Demolition, excavation and aggregates: Goodman Price Ltd.
Sheet piling: British Steel Piling Co., Ltd.
Ground hardening: John Mowlem and Co., Ltd.
Structural steelwork: Matthew T. Shaw, Ltd.
Structural floors: Diespeker and Co., Ltd.
Hollow tile flooring: J. A. King and Co., Ltd.
Hollow concrete tile flooring: Flooring Contracts, Ltd.
Portland stone: Bath and Portland Stone Firms, Ltd.
Steel scaffolding: Stephens and Carter, Ltd., *and* Steel Scaffolding Co., Ltd.
Cement (Portland and white): Cement Marketing Co., Ltd.
Common bricks: London Brick Co. and Forders, Ltd.
Glazed bricks: Farnley Iron Co. (Fireclay Works), Ltd.
Asphalte: Limmer and Trinidad Lake Asphalte Co., Ltd.
Flat roof surfacing: Frazzi, Ltd.
Rod reinforcement: United Strip and Bar Mills, Ltd.
Fixing bricks: Roberts, Adlard and Co., Ltd.
Partition blocks (hollow tile): W. T. Lamb and Sons.
Roof insulating slabs: Moler Products, Ltd.
Partition blocks (plaster): Imperial Chemical Industries (Casebourne and Co.), Ltd.
Waterproofing (basement): Sika-Francois, Ltd.
Crane: Butters Brothers and Co.

STRUCTURAL FINISH

Marble: Fenning and Co., Ltd., *and* Walter W. Jenkins and Co., Ltd.
Polished Perrycot-stone: South Western Stone Co., Ltd.
Bas relief panels: Lap (C.I. Process), Ltd.
Plastering, plain and fibrous: James Walker (Architectural Decorations), Ltd.
Fibrous plaster: George Jackson and Sons, Ltd.
Granolithic and plastering: W. A. Telling, Ltd.
Hydrated lime: The Callow Rock Lime Co., Ltd.
Metal lathing: The Expanded Metal Co., Ltd.
Tie-irons, hoop iron, ceiling bars and air bricks: Clark, Hunt and Co., Ltd.
Acoustic tiles and felts: May Acoustics, Ltd.
Acoustic plaster and heating apparatus insulation: Newalls Acoustic Products, Ltd.
Cork flooring and wall linings: The Fram Reinforced Concrete Co., Ltd.
Parquet and other hardwood flooring: Jos. F. Ebner, Ltd.
Terrazzo: Art Pavements and Decorations, Ltd., *and* Diespeker and Co., Ltd.
Cellulose flooring: Cellulin Flooring Co.
Rubber flooring: The India Rubber, Gutta Percha and Telegraph Works Co., Ltd.
Linoleum: Korkoid Decorative Floors.
Non-slip faience floors: Geo. Jennings (Flooring), Ltd.
Wood block flooring: Acme Flooring and Paving Co. (1904), Ltd.
Floor clips: The Adamite Co., Ltd.
Creosoted timber: Burt, Boulton and Haywood, Ltd.
Stone templates and facings: Wm. Knight and Co., Ltd.
Pipes, drain goods, flue linings, etc.: Broad and Co., Ltd.
Steelwork protection and external waterproofing: R.I.W. Protective Products Co., Ltd.

STRUCTURAL EQUIPMENT

Main bronze doors: Morris-Singer Co.

Metal glazed screens, balustrading, bronze railings, etc.: J. Starkie Gardner, Ltd.
Steel windows:
The Crittall Manufacturing Co., Ltd.,
and James Gibbons, Ltd.,
and Henry Hope and Sons, Ltd.,
and Luxfer, Ltd.,
and Williams and Williams, Ltd.
Door furniture:
Chas. Smith and Co., Ltd.,
and James Gibbons, Ltd.,
and Taylor, Pearce and Co.,
and J. M. Pirie and Co. (London), Ltd.
Locks: Joseph Kaye and Sons, Ltd.
Door springs: Robert Adams.
Plumbing: J. C. Spooner and Son.
Glazing: A. Goldstein and Co.
Plate glass, "Armourplate" glass, etc.: Pilkington Bros., Ltd.
Obscured glass: Chance Brothers and Co., Ltd.
Sanitary fittings:
Doulton and Co., Ltd.,
and George Jennings (Lambeth), Ltd.
Balcony balustrade: H. H. Martyn and Co., Ltd.
Railings and gates: Hill and Smith, Ltd.
Escape stairs and lantern lights: Haywards, Ltd.
Wrought iron stair balustrades: Henry Green, Ltd.
Balcony handrailing over foyer: Cashmore Art Workers.
Metal grilles:
G. A. Harvey and Co. (London), Ltd.,
and W. J. Gowar.
Sliding door gear: O'Brien Thomas and Co., Ltd.

JOINERY AND FURNITURE

Internal joinery: Ashby and Horner, Ltd.
Hardwood doors, Council Chamber joinery, etc.: John P. White and Sons, Ltd.
Leather panelling, joinery and furniture: H. H. Martyn and Co., Ltd.
Panelling in Meeting Room, etc.: George Parnall and Co.
Furniture and carving: J. L. Green and Vardy, Ltd.
Veneer timber:
Wm. Mallinson and Sons, Ltd.,
and W. W. Howard Brothers and Co.
Wood doors: Venesta, Ltd.
Steel doors: Roneo, Ltd.
Leather: George and Co.
Steel furniture and office fittings:
Sankey-Sheldon,
and Roneo, Ltd.,
and Cox and Co.
Steel shelving Main Library, Stack and Periodical Room: Luxfer, Ltd.
Steel shelving and drawings presses: Roneo, Ltd.
Library filing system: Libraco, Ltd.
Rubber cushioning: Dunlop Rubber Co., Ltd.

MECHANICAL EQUIPMENT

Heating and ventilation installations: G. N. Haden and Sons.
Electrical contract: Pinching and Walton.
Lifts: Waygood-Otis, Ltd.
Kitchen equipment: Benham and Sons, Ltd.
Light fittings:
Allom Brothers, Ltd.,
and C. Harvey and Co.,
and Best and Lloyd, Ltd.,
and Troughton and Young, Ltd.,
and Osler and Faraday, Ltd.
Wires and cables: W. T. Glover and Co., Ltd.
Conduit: Longmore Brothers, Ltd.
Conduit boxes: Walsall Conduits, Ltd.
Switchgear: Brookhirst Switchgear, Ltd.
Switchgear distribution boards: Wm. White and Co.
Dimmers: Igranic Electric Co., Ltd.
Reflectors: Benjamin Electric, Ltd.
Switch plugs: Wandsworth Electrical Manufacturing Co.
Electric lamps: General Electric Co., Ltd. ("Osram" and and "Claude Neon Daylight Tube").
Tubular lamps: Tubelamps, Ltd.
Electric measuring instruments: Nalder Bros. and Thompson.
Glass dishes for light fittings: Robinson King and Co.
Pressed glass for light fittings: Chance Brothers and Co., Ltd.
Electric clocks: Smith's English Clocks, Ltd.
Refrigerator: Electrolux, Ltd.
Boilers: Sulzer Bros. (London), Ltd.
Radiators: National Radiator Co., Ltd.
Library radiators: Comyn Ching and Co. (London), Ltd.
Thermal storage tanks: Ruston and Hornsby, Ltd.
Gas installation: The Gas Light and Coke Co.
Telephone system: H.M. Post Office.

DECORATION

Decorative glass work: London Sand Blast Decorative Glass Works, Ltd.
Decorative glass panels, Library terrace doors: James Clark and Sons, Ltd.
Sprayed finish to staircase walls, etc.: Marb-l-Cote Manufacturing (Great Britain) Co., Ltd.
Paint: Hadfields (Merton), Ltd.,
and Mander Bros., Ltd.,
and Jenson and Nicholson, Ltd.,
and Thomas Smith and Son,
and The Rozolite Manufacturing Co.
Spray painting: The London Spray and Brush Painting Co., Ltd.
Cement glaze: Hoyle, Robson, Barnett and Co., Ltd.
"Cementone" colours: Joseph Freeman, Sons and Co., Ltd.
Spraying cork wall lining: Fox and Sons, Ltd.

MISCELLANEOUS

Moving partition: Merryweather and Sons, Ltd.
Wallboard in moving partition: Patent Impermeable Millboard Co., Ltd.
Insulating board: Pharaohs (Wallboards), Ltd.
Safes: Chubb and Son's Lock and Safe Co., Ltd.
Public address equipment: R.M. Radio, Ltd.
Blinds: Accordo Blinds, Ltd.
Curtains and carpets: Sidney Laughton.
Lettering: Dales.
Hat and coat racks: J. Starkie Gardner, Ltd.
Sherardizing: Zinc Alloy Rust-proofing Co., Ltd.

NEW PREMISES FOR

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

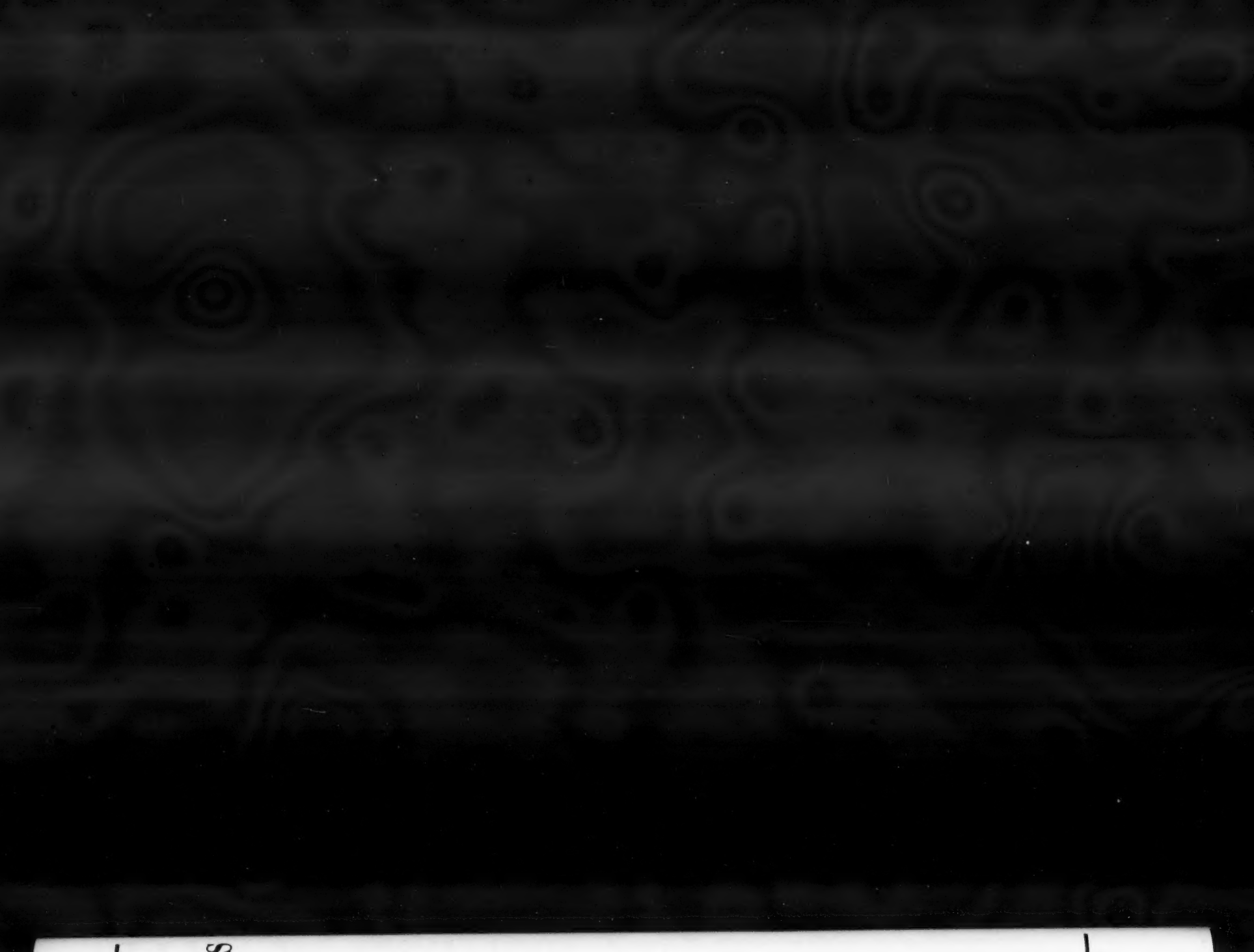
PORTLAND PLACE, W.1

Architect:

G. GREY WORNUM, F.R.I.B.A.

General Contractors

ASHBY & HORNER, LTD.

ALDGATE, E.C.3

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